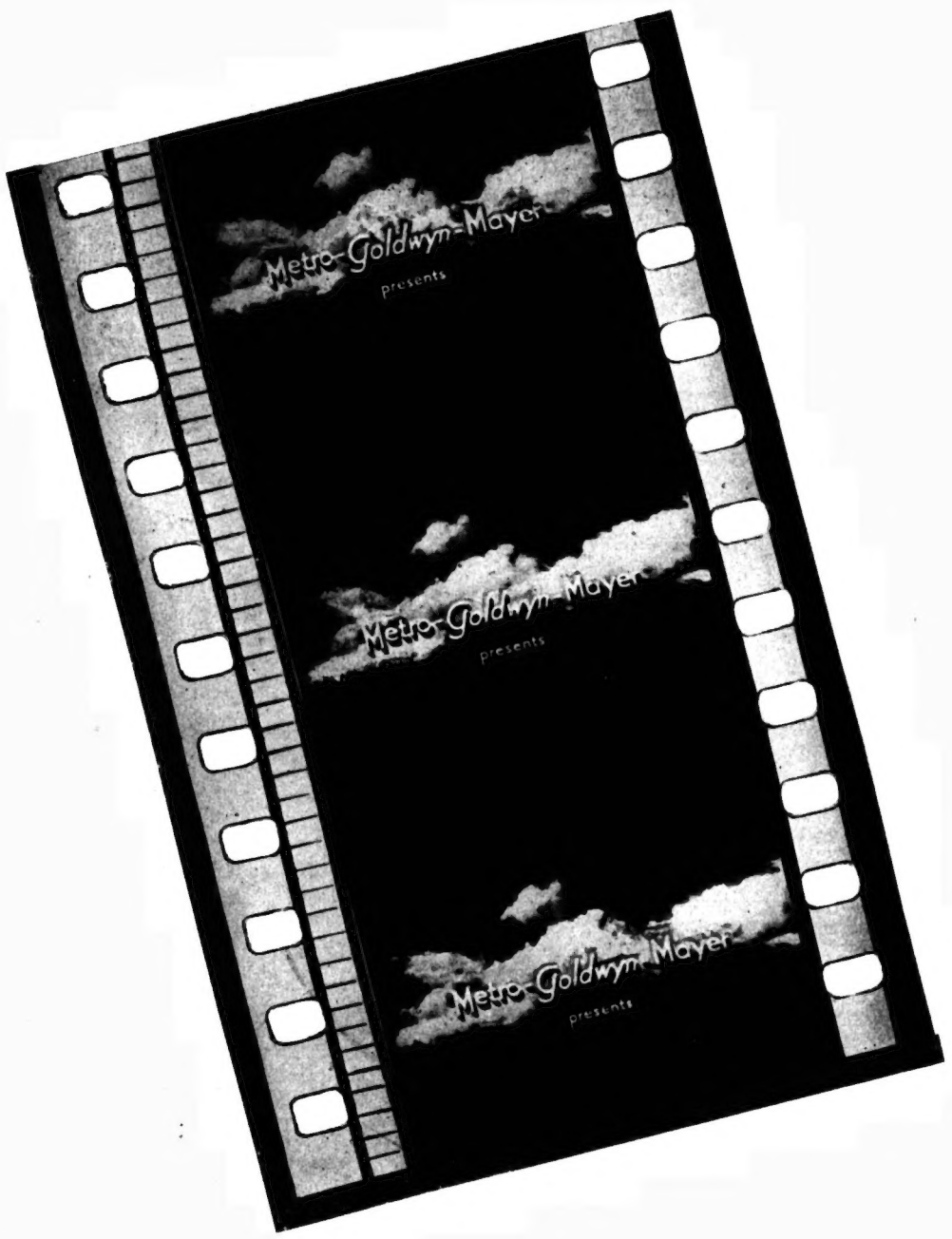
Kine WEEKLY

KINEMAS AND THE CURFEW THREAT

See page 3



THE BEGINNING...

...OF ALL
YOUR MIGHTIEST
BOX-OFFICE RECORDS!

Mothers-take warning!
NO THE INVASION HASN'T ACTUALLY BEGUN, ALTHOUGH THESE PICTURES WERE TAKEN IN ENGLAND
We Can Go No Further!
In Headlong Flight
Terrified and Alone

On Sunday, August 31st, the "Sunday Pictorial" devoted two whole pages to scenes from Michael Balcon's "The Foreman Went to France"—proof enough of the public interest in this film. Watch for it! Now in production, it stars Tommy Trinder, Constance Cummings, Clifford Evans. It's one of Ealing Studios' coming barrage of hits for United Artists distribution.

THE FOREMAN WENT

PROPAGANDA IN THE PROGRAMME
See page 5

Kinematograph WEEKLY

No. 1796 Thursday, September 18, 1941. Vol. 295

GENERAL COUNCIL DISCUSSIONS
Pp. 11 and 12

THE 4 p.m. GUILLOTINE

Transport Chief's Proposal Alarms Exhibitors

C.E.A. CONTEND THAT IT WILL INCREASE TRAFFIC PROBLEMS

THE proposal that transport difficulties during the black-out might be eased by the establishment of a curfew—4 p.m. is suggested—on kinema hours is causing anxiety to kinema exhibitors.

PROMPT ACTION OF C.E.A. HEADQUARTERS FOLLOWED THE GOVERNMENT HINT OF POSSIBLE RESTRICTIONS, AND A LETTER WAS IMMEDIATELY DESPATCHED TO COL. LLEWELLYN, PARLIAMENTARY SECRETARY TO THE MINISTRY OF TRANSPORT WHO, AS QUICKLY, ACKNOWLEDGED THE COMMUNICATION AND PROMISED TO ARRANGE FOR THE RECEPTION OF A DEPUTATION AS SOON AS POSSIBLE.

The Association's case is that the proposal would result in a limitation of business and would in effect increase traffic difficulties during rush hours and might in certain instances result in the complete closure of kinemas.

The form of the suggested restriction was the closing of kinemas between 4 p.m. and 6 p.m.—the rush hour period—in the centre of London and other big cities. Closing of shops at 4 p.m. was also envisaged.

The First Dog Watch

It is the opinion of the C.E.A. that the measures proposed involve a disturbance of business and a limitation of entertainment of a character out of all proportion to the results likely to be achieved.

It can even be urged that the closing of kinemas at that early hour will increase the difficulties of traffic rather than minimise them. With theatres closing from 4 p.m. to 6 p.m., shops closing at the earlier hour, and office and shop staffs leaving their business premises before dark during the winter, more people are likely to be upon the streets than if no interference with the present practice were undertaken.

From the narrower Trade point of view, the project would deal a very heavy blow at kinema undertakings, whereas kinemas whose programme normally finishes about 4 p.m. begin shortly after that hour to fill again for a second performance. Under the new arrangement the new programme could not open before 6.30 p.m.

People employed in offices which close early because of black-out difficulties would have to wait in streets or tea shops (adding thus to street traffic) until the evening house opened, and then have the inconvenience of a later hour of leaving the kinema, at a time when enemy air activity might be annoying or even dangerous.

From the kinema point of view it might lead to closing down altogether in some cases, as it might not be profitable to open for a few hours during the early afternoon to a partly filled house, with the possibility of a blitz stopping the late evening show.

Experience during last winter shows that attempts to attract a morning audience are just wasted effort. Kinema audiences will not be moved forward. It may be unwillingness to change habit or inability to rearrange duties. Whatever the cause, readjustment of hours to include more morning hours is an impossibility.

KINEMA RATING APPEALS

Opportunities for Review

Ratepayers in districts in which six-monthly rating periods are scheduled have an opportunity to enter appeals before the end of September against rating assessments made to operate from October to March.

It has recently been held in the King's Bench Divisional Court that premises adversely affected by war conditions which did not exist on the first day of the rating period may be the subject of appeal after that date if the applicants so wish.

War Damage Insurance

Premium Maximum for Next Year

Insurance under the War Damage Act Business Scheme will not cost insurers under Part II of the Act more during the twelve months than during the period ended September 30, 1941.

An official notification states that the Board of Trade has decided, with the approval of the Treasury, that the premium payable under the Business Scheme for the whole year to September 30, 1942, shall not exceed 30s. per cent. For the period of six months up to March 31, 1942, the rate of premium will be 15s. per cent., which will be payable at the option of the insured either in one sum or in two instalments at 7s. 6d. per cent., each covering the quarterly periods to December 31, 1941, and March 31, 1942.

The rate of premium for the subsequent six months will be determined in March next, and will not exceed the limit indicated.

From this it may be seen that whatever the premium payable during the second half-year, it will not exceed 15s. per cent. during that period and may be less.

KINEMA DAY FOR C.T.B.F.

BIG RESPONSE FROM EXHIBITORS

Replies to a personal letter to all the small circuits sent out last week-end by R. C. Bromhead are pouring in by every post.

Not only has there not been a single refusal to date to take part in Cinema Day and contribute two-thirds of a penny a seat on the licensed seating capacity, some exhibitors are not even waiting for October 18. Instead, they are sending cheques for their contribution with their replies to Mr. Bromhead's letter.

Others are stating the seating capacity of their theatres in their replies, which in one typical post were received from places as far apart as Bath and Newcastle, Leeds and Norwich, Halifax and Cardiff, Bridgnorth and South Shields.

A similar persoual letter from the C.T.B.F. Chairman is being sent to all independent exhibitors.

The Coliseum picture house, Leigh-on-Sea, Essex, which has been closed for some time, is to be reopened on or about September 28.

SUNDAY OPENING SHOCK

A singular point has been raised at Rochdale regarding the opening of kinemas for one Sunday for the benefit of the Mayor's fund for the Infirmary and the Cinematograph Trade Benevolent Fund, permission to open having been granted by the Watch Committee.

The Town Clerk of Rochdale, however, points out that under the Sunday Entertainment Act of 1932, powers are given for licensing authorities under the Cinematograph Act of 1909 to allow Sunday opening of kinemas subject to certain conditions only if there had been a Sunday opening during the year ended October 6, 1931.

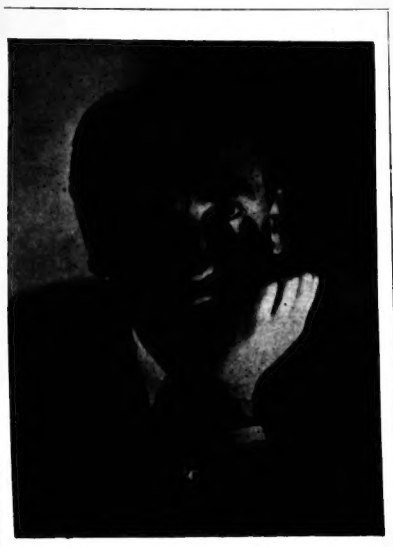
There has not been a Sunday opening during the twelve months prior to October 6, 1931, and the Town Clerk has reluctantly informed the Amusement Managers' Association that if they gave shows as arranged they would be liable to penalties under the Sunday Observance Act.

In the circumstances the managers felt they had no alternative but to cancel arrangements for the shows.

SOUTHAMPTON REOPENINGS

The Woolston Picture Theatre, Southampton, which has been closed since last winter, reopened this week. All Southampton kinemas that were not damaged beyond repair in last year's air raids, have since been repaired and reopened. There are 14 kinemas now operating in the town, against 18 before the blitz.

Production Man-power Problem



SIDNEY BERNSTEIN

Carbon Price Increase

10 PER CENT. RISE SUGGESTED

A close scrutiny of carbon manufacturing and distributing costs is being undertaken by an independent accountant under the arrangement made at the establishment of the Carbon Pool to determine whether the proposal for higher prices is justified.

W. R. Fuller, R. V. Crow, F. A. Prior, on behalf of the C.E.A., interviewed Price Waterhouse and Co. to discuss the terms of reference of the scrutiny. C. H. Champion was also present.

If the increase is held to be justified the change in price will take place on February 1, 1942. The Pool's suggestion is for a 10 per cent. increase.

The accountants will compare production costs for the year ended July 31, 1941, with those of the previous year and agree adjustments brought forward.

50 MILLIONS WILL SEE "TARGET"

Bernstein's Successful Mission

It is no doubt on its intrinsic merits that "Target for To-night" has received so remarkable a welcome in the United States, but the action of the Ministry of Information in sending over Sidney L. Bernstein with it must be acknowledged as a valuable contributing factor to the success already to be recorded.

Briefly the position is that by arrangement with Harry and Jack Warner the picture will be distributed immediately throughout the United States, Canada and Latin America by Warner Bros. Pictures Inc.

This means that in the Americas, North and South, over 12,500 kinemas will play "Target for To-night," and the first authentic screen representation of a British bombing raid on Germany, made by the actual crews taking part, will be seen by at least 50,000,000 people on the other side of the Atlantic.

Mr. Bernstein, talking to the KINE. on his return, was full of the co-operative spirit he saw evinced on all sides. In many of the towns he visited, particularly, of course, in New York and Hollywood, he was received with the hospitality typical of Americans at their friendliest, and in the film centre he was welcomed at every one of the big studios, where his description of how Great Britain was facing its trials was eagerly devoured.

Nevertheless he found he had to tread delicately in view of the possibility of disturbing American susceptibilities. He felt that at all costs he must avoid the suggestion that he, a non-American, was trying to work a propaganda effort which might interfere with that nation's own ideas of coping with the international situation.

Forces were organising a movement which suggested the Film Industry was trying to drive the States into active war, and nothing, Mr. Bernstein felt, could be more dangerous than to make any false move which would supply this body with ammunition. As, of course, he had no other object than to encourage and help the distribution of "Target for To-night," he felt that the chief call was upon his diplomacy and tact.

BALCON'S DESPERATE APPEAL

U.S. Efforts Complicate Situation

AN almost despairing appeal has been made to the President of the Board of Trade by Michael Balcon, who represents British production on the Cinematograph Films Council. There are not at present sufficient men and women employed in the Industry on the production side to preserve and maintain British pictures as a medium for expressing British ideas, he avers.

The Producers Association is awaiting the Ministry of Labour decision in respect of a draft report on man-power. Meanwhile the Film Industry Employees Council held a meeting last evening to discuss the situation in the light of a report on negotiations between the various bodies concerned.

Fewer than 3,400 men and women are employed in all the branches of the Industry, including newsreels, laboratories and feature production, compared with 8,000 before the war. Only proportion of these are of military age.

At the last meeting of the Cinematograph Films Council it was left for the producers' representatives to put their case, and this Mr. Balcon has done.

The need of the production side of the Industry, he avers, is a panel of production interests with Government representatives to deal with all priority problems with special reference to man-power.

No Reserve

Mr. Balcon's plea is that there is no reserve of man-power whatever at the moment at any of the studios at Ealing, at Denham, or at the Rock studios. **If British production is to continue, if America is to go ahead with her plans for making big films in England, it is essential that the dwindled personnel now at the studio must be preserved from further reduction.**

The putting into practice of the plans of American companies for production in this country in order to employ frozen credit and supply films which the law demands shall be made is going to make matters still worse, Mr. Balcon feels.

Unfair Competition

Naturally, with huge financial reserves due to money lying idle, they will be able to outbid the British producer, never too liberally supplied with financial resources, in the labour market, leaving the British producer with a still further reduced personnel.

"I do not blame the Americans for this," Mr. Balcon said. "The law compels them to make pictures, the Treasury is compelled to lock up their sterling. It pays them to use it this way. But those of us who are trying to maintain and preserve British ideals and ideas on the screen are subjected to a severe and increasing handicap.

"It is this point of view which I have urged upon the President of the Board of Trade."

Report Available Shortly

How can good pictures be made by British companies if the men upon whom we depend to make them are progressively taken away? It prejudices production and bankrupts planning.

Inquiries by the KINE. at the Ministry of Labour on Tuesday regarding the Report of the Man-power Panel elicited the statement that the decision would be available shortly.

A draft report has been compiled which makes further demands upon production personnel, already, as stated above, reduced to its absolute minimum.

THE INTERNATIONAL NEWSREEL
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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THE CURFEW THREAT

WITH every effort to make the organisation of our war time life more efficient, the kinema Trade has always shown active sympathy. When it has had to register protests and perhaps make counter-proposals, its motives have always been to help and not to hinder.

The idea of instituting restrictions on kinema opening hours in congested areas is one which obviously has the well-being of the citizen as the first consideration, and that of the entertainment industry a long way behind. We have no objection to this, and, as always, would put up with action which is to our own immediate detriment as soon as we are satisfied that it will make for the better ordering of our citizens' daily lines.

It is not asking too much, however, when we express our doubts as to the effectiveness of a measure such as the 4 p.m. curfew if the object is to make our streets as clear as possible of the kinemagoing public in the business rush hours.

All practical schemes to co-operate in the transport problem have hitherto been based upon the idea of staggering the hours at which considerable numbers of the public are occupying the passenger transport vehicles, and, on the whole, local authorities have been satisfied. The policy has at all events worked well enough for one provincial body after another to follow the lead set by the picture houses in London's West End.

Probably we are now experiencing the first efforts of a new line of action which aims rather at a centralised direction of public control than our earlier system which depended very largely upon the localised adjustments.

Experience of last winter is a valuable guide, although not infallible, for circumstances have altered and the number of citizens carrying on their normal lives is reduced very materially. Nor must we forget the other forms of public entertainment which are involved in a wholesale measure of readjustment, for the way in which their patrons are affected must necessarily react upon the general principle.

People inside a kinema are at all events off the streets, and to that extent the desires of the traffic controllers are more likely to be satisfied in proportion to the numbers patronising the entertainment houses. Our own particular problem arises from the fact that we shall be losing one complete house every evening, and this, apart from the heavy blow to the Trade, means also that the evening houses will either be fuller than ever, thus complicating the late travel problem, or else they will be facing ruin.

We may not unreasonably ask ourselves whether the idea behind it is not confined to simplifying the travel facilities of business people in the evening. Suppose there is an entirely different motive?

Is it not possible that the Government inclines to look upon the dislocation of the amusement world with favour, having little sympathy with any enterprise which entails the expenditure of money? If so, we have our rulers talking with two voices—the one demanding our kinemas contribution towards the maintenance of public morale by providing entertainment for the million; the other seeking every means, sometimes by devious expedients, to restrict the citizen's opportunity for spending money. We ought to find out what is the dominating motive behind the proposal, and then it will be easier to suggest a solution.

Long Shots

THE NEW A.B.P.C CHAIRMAN—SACRIFICE OF SONS — ANNA NEAGLE FOR C.T.B.F. — THESE HORROR FILMS — THE BRAINS TRUST HALL-MARK

WHEN it became known that Sir Ralph Wedgwood, C.B., C.M.G., had been appointed chairman of A.B.P.C., people with amateur detective minds declared that he had been appointed as a British Government representative as a sort of balancer between American and British interests. The KINE. City editor put the question to Sir Ralph, and received the reply that "there is no special significance" in his new appointment.

LOU JACKSON, chairman and governing director of Anglo-American, has left for America on a business deal which will last from six to eight weeks, I understand. His prime business is associated with the marketing of the Soviet film he has been so successful with in this country.

REMEMBERING warmly the country in which they spent so many busy and happy years, Murray and Mrs. Silverstone lent their home outside New York last Sunday to the British War Relief for a large garden party to help in the establishment in England of a Sara Delano Roosevelt Nursing Home for bombed children. The company assembled included many stage and screen personalities, and a large sum was realised. Participating in a programme which was broadcast throughout the States were Bebe Daniels and Ben Lyon and other notable stars. The programme was under the direction of James Dyrenforth, of the B.B.C.

SNEAK pre-reviews are usually staged at kinemas outside the West End area, in the suburbs or even the provinces. Max Milder has adopted the innovation of testing a film before a West End audience. The picture was the latest Teddington production, "This Was Paris." Without notification of any kind, it was slipped into the Warner Theatre, Leicester Square with "Underground" during an afternoon performance. As "Underground" was playing to a packed house which was impatient to see the anti-Nazi sensation, "This Was Paris" had stiff audience resistance to overcome.

BEN LYON broke down that resistance in the first few scenes, and the picture sailed right on, finishing to even bigger applause than the house gave "Underground" itself. Ben Lyon, Ann Dvorak, Griffith Jones and Harold Huth got a fine reception, but what evoked particularly strong comment was the slick way the production caught the rhythm of life and scenes in Paris from the first days of the war to the collapse.

WHEN I greeted Randolph Richards last week, when up for the C.E.A. General Council, I was for a moment checked by not receiving his exuberant smile in return. A fellow-delegate drew me aside and whispered the reason—a reason which has called out the sympathy of all Coun. Richards's friends—the news of the death at sea of his second son.

IT was just one of those moments when one is conscious of having stumbled without knowing into a sacred chamber of the heart, for I know how proud and fond R. E. and Mrs. Richards were—and are—of their boys. Harley Richards was a cadet in the Merchant Service, a lad with an infectious smile. Reported missing last May, he was at first hopefully regarded as a prisoner of war until the news came of his death in action. Councillor Richards's eldest son, a Royal Sussex Regiment officer, narrowly escaped during the Dunkirk evacuation.

CHARLES LITTLER and Mrs. Littler are another father and mother who have been bereaved, their only son having been killed in the Middle East. The mention by the President at the General Council meeting of these losses brought a sympathetic response from fellow-delegates all round the room, in which the KINE. joins.

AFTER a long absence, Ken Nyman was back again at the C.E.A. meeting last week. Ken has had a bad time, but that he is getting back into his stride was evidenced by one or two of his acid little criticisms of persons and things which he whispered to his near-at-hand associates.

MAKING her first public appearance since her return from Hollywood, Anna Neagle will do a "personal" for the C.T.B.F. on Friday night at the Locarno, Streatham. Up to date both Miss Neagle and Herbert Wilcox (who will also be at Streatham on Friday) have refused all requests to make personal appearances, but the fact that this was for the C.T.B.F. proved irresistible.

IN addition to making an appeal on behalf of the Fund (which also benefits to the extent of 25 per cent. of the Locarno takings for the night), Anna has generously

SIR RALPH WEDGWOOD, C.B., C.M.G.

offered to sing two numbers from her most recent films, and is arranging to spend the earlier part of Friday at Streatham for rehearsal.

VIEWING the second issue of "The War In The East" in this week's newsreel, which includes the sequence of the mutilated bodies, caused a curious reaction to those who were in the thick of the blitz last winter; for them the much-vaunted propaganda fell flat.

THIS reaction suggested a review of the many "horror and frightfulness" newsreel sequences which have previously been shown—the China war, Spain and Poland. Having again sat and watched these grim actualities of not so long ago, I found they emphasised how badly these "You have been warned" newsreels have misfired. There is no question that both sections fail lamentably to drive home the message at which they strove, and this is no fault of the newsreel companies.

IT is more a question of material. Why don't the M. of I. view the propaganda question as a whole. Surely the correct approach to the "You have been warned" film was a grim review of what happened in Warsaw and China, linked with the Nazi film. In this way the message would have become a potent factor. "This happened and is happening"—here is the evidence—that is the punch behind the message and because it was not treated in this way it has not fully succeeded.

THE opinion expressed a short time ago on this page that the "horror" type of news film is not welcomed by kinema audiences as a whole is buttressed this week by newspaper accounts of the reception of the Nazi film of the war in Russia when it was shown in a London kinema.

"TAKE it off: we don't want to see it" were among the shouts with which it was greeted when some of the more gruesome scenes were shown. Even in the country of sponsorship these pictures are screened against vigorous protest, according to reports reaching neutral countries. At a Berlin kinema the programme had to be stopped, and the audience cautioned against demonstrations.

JESSIE MATTHEWS, who went to New York to appear in a musical, has been approached by Victor Saville to appear in the now famous Red Cross film now, after many delays, to be made. She flew to Hollywood, where Victor himself will direct Jessie in her scene for this film, which is in aid of the British and American Red Cross. She will then return to New York to commence rehearsals for her musical. Husband Sonnie, by the way, joins the Royal Corps of Signals on September 25.

NOW that the Brains Trust has given its secular blessing to the film, those of us who remember the supercilious attitude of highbrows towards the pictures twenty years ago may take heart. Last Sunday, two separate suggestions were made, one that a film be made on the life of Samuel Plimsoll, who succeeded in establishing by law the Plimsoll line for British ships, and one that an educational be made at super-high-speed to discover how a fly alights on the ceiling.

WERE the Brains Trust as commercial as some people of whom we hear who live on the fringes of the Industry, they would see to it that capital was made out of the ideas. I hear of certain folk who assiduously cut out every newspaper story likely to make a film picture, send it to producers, and submit an account when the item is incorporated.

FRIENDS of Philip Guedalla will learn with satisfaction that he is now convalescing from a serious illness. During recent weeks he has been engaged upon a biographical study of the Prime Minister, and has been seeing topical films of Mr. Churchill as part of the material for his book. A new type of biographical document, likely to be used more and more by writers.

ONE of the most-travelled documentary directors, Cecil Musk, is now very busy "somewhere in England" working on "secret" documentaries for the War Office. I happened to run into him the other day when he was "embarking" on a train to the North under "sealed orders." Of his last two productions, "Queen Cotton," the Technicolor film about the cotton industry is being distributed by M-G-M, and U.A. is to handle "Furnaces of Industry."

THE vast and violent panoramic background of Paul Soskin's new production "Fate Knocks the Door," sweeps, I learn, from the Arctic through the occupied territories down to the Pyrenees, encompassing in the swiftly moving story some of the most breath-taking "incidents" of the war years, based on authentic records.

IN support of the National Savings Committee effort a set of four shorts—two of them in Technicolor—have been prepared for distribution by the M. of I. They are all on the light and humorous side, which is all to the good, and none of them runs more than five minutes.

WALT DISNEY'S contribution, "The Volunteer Worker," with Donald Duck selling Savings Certificates, will certainly get public acclaim, and deserves it, quite apart from the intrinsic merits of the film. It was presented to the National Savings Committee by Walt Disney-Mickey Mouse, Ltd., and the copy I saw was the third that had been sent over, two earlier ones having been sunk in the Battle of the Atlantic. There is a touch of romance, too, in the successful efforts of the Merton Park Studios to dub new words and to synchronise the whole.

OTHER pictures in the group were "The Savings Song," with Jack Hylton and his band, and George Baker as the vocalist—this also is in colour; "The Owner Goes Aloft," being the visit of Mr. Taxpayer to a fighter station; and an "Odd Ode," by Cyril Fletcher, called "More and More." Spectator and Merton Park deserve credit for some snappy work.

THE STROLLER.

KANE CLIPPERING

Kine. New York Cable from Motion Picture Daily

ROBERT KANE "CLIPPERED" to England on Saturday and plans two films before the end of the year; technicians following soon. Kane is remaining in England six months handling the completion of "Pitt the Younger" and "This Above All," the latter scheduled to start at Denham in October. Anatole Litvak has been signed to direct it and is leaving for England in two weeks' time.

LOEW'S YEAR, ended August 31, shows a profit estimated at $8,200,000. After $4,000,000 has been placed in reserve for foreign contingencies, it compares with a profit of $8,908,470 after $2,000,000 reserve the previous year.

UNLESS MEXICAN STRIKE is settled, U.S. majors will end service to exhibitors in Mexico on October 5. Probably most Mexican houses will eventually be forced to close if cessation of service continues long without U.S. product.

MAJORS SEEK CLAUSE in proposed Cuban trade treaty guaranteeing the industry against discriminatory legislation in Cuba.

THE SENATE SUB-COMMITTEE inquiry into alleged film intervention in propaganda completes its first week. The Press is solidly behind the industry, feeling that the proble is unjustified. Vigorously receiving wide Press attention, the hearing is likely to continue for several weeks.

Close-Ups

By

— Screencomber —

SINK ON SIGHT

SCREENCOMBER is not content, like most people, to sit back complacently and applaud President Roosevelt's "Sink on Sight" policy. He has gone further and put it into practice. He has applauded, adopted and adapted. In future all unescorted beer cargoes that come within the Screencomber zone are to be sunk on sight. The zone has not been clearly defined, but it is considered a very wide one that would certainly include all Long Acre, Leicester Square and Wardour Street. Screencomber seems to have permitted himself considerable elasticity, for official circles believe that his week-end "locals" will also come under the edict.

"Any beers, spirits or wines discovered unattended within the Screencomber zone," a manifesto from Long Acre Headquarters stated, "will be confiscated on the Lease and Lend principle."

A later message reports that the practical application of the scheme has led to a series of minor incidents and skirmishes in one of which Screencomber suffered a serious setback and returned with all lights blacked out. As a result the scheme has been amended so that beer owners over a certain tonnage will be given complete exemption from molestation.

CLARIFYING THE ISSUE

NOW that the Ministry of Information has announced that German propaganda films are, in fact, excellent British propaganda, does this mean that Dr. Goebbels, who is so kindly supplying these pictures, is the new head of the Ministry?

ACTOR POOL

MICKEY BALCON has been appealing, through the Press, for a pooling of stars, technicians and studio workers, on the lines, we suppose, of the petrol, margarine, or such-like pools. Whether the stars will be sold by the pound or the gallon has not yet been decided, but a committee is now at work deciding how many margarine coupons per star, cameraman or director will be required.

EXPANSION PROBLEM

A NOVEL type of kinema, built entirely of rubber, has been submitted to us, the architect being one K. C. Johnson, of St. Austell. The designer evidently wrote us in error. By rights he should have forwarded the specification to the IDEAL KINEMA. However, here are some of the main points.

The hall can be expanded or deflated to meet good or bad business, and is, so the claim goes, both bombproof, waterproof, sound-proof, and almost patron-proof. Last week business was such that the hall was contracted until the patron thought he was in a diver's suit. An advantage is that where once the patron had to travel six miles by car, the hall can be so expanded that he now does the journey by bicycle.

Mr. Johnson lives too far off for us to take a great swipe at him for the following:—

"I wonder if this rubber idea is a solution to the problem of tyred exhibitors?"

WEEK-END VISIT

NOTHING like a week-end in the country to get film business out of the blood—as though anyone wanted to get film business out of the blood—what sacrilege! Anyhow, the village we've been staying at is just around nine miles from the nearest kinema, and if Oscar Deutsch thinks he's going to get the name of it out of us he has another think coming.

It has only one Redundancy Problem—remember that dear old problem which Goering did so much to solve? The Redundants are the pubs which line the one and only street in profusion. To us there can be no Redundancy where pubs are concerned, even though we had some considerable difficulty in covering the territory.

Even in this almost forgotten spot, where the only reminder of the presence of war is the absence of beer, your ace reporter "Scoop Screencomber" could scarce forbear to get the local reactions to the movies. So we ups and asks the oldest inhabitant. "And what d'ye think, old 'un, about Clark Gable?"

"About which stable?" queried the old dotard.

"About Clark Gable," we answered patiently enough considering, "the guy wiv Hedy Lamarr."

"Dived 'ead first into bar, did 'e?" asked the old idiot.

"Forget it, gran'fer," we compromised; "but how about old Lubitsch?"

"I don't allow no'un to call 'ur by sich names," answered the ancient half-wit, "We've been married nigh on sixty years now, an' no matter what my private opinion may be, I bain't standin' for criticism agin' 'ur from no stranger."

"O.K., we give you best," we answered.

"Aaar, noy yu'r talkin'," said gran'fer, "that thar Mae West——"

"Oh, you know Mae West?"

"'Cours I knows best," snapped the old fool.

"And how about Beery?"

"Beer, eh?" asked grandpop. "Well I don't much mind if I do. A pint bain't gone to do me no 'arm, thank ye kindly, mister."

Letter to the Editor

THE CASE FOR PROPAGANDA IN KINEMAS

THE FACTUAL FILM AS ENTERTAINMENT

By Ralph Bond

IF I have read correctly the leading article on "Entertainment" in the KINE. WEEKLY of September 4, the British public are to be regarded as a collection of morons who go to the kinema with the single-minded purpose of escaping from everything connected with the real world in which they live.

Such a conception seems to me to be entirely false, and a grave misjudment of public attitudes and tastes. To be true, the kinema is a form of escapism and relief, a psychological relaxation from drab surroundings, mental worries and physical strain. No one wishes to deny it, no one wishes to challenge its right to be so.

If the KINE. had left it at that I would have no quarrel, but when it goes on to argue that realism must be driven from the screen and only make-believe left, then I join issue.

You say—"Now we are being asked to get all sorts of non-entertainment messages over by way of our screens," and illustrate M. of I. shorts, among others, as coming within this category. Well, what do you mean by "non-entertainment"? Was "Men of the Lightship" non-entertainment? Were "Merchant Seamen," "Squadron 992," "Target for To-night"?

These films, and many more besides, dealt grimly and realistically with the present-day realities, yet the public did not stay away from them. Many M. of I. films receive audience applause that distributors of much-publicised features would pay considerably to achieve for their product.

It seems to me that you narrow the meaning of the word "entertainment" outrageously. Your theory would seem to be that the word can only be applied to films that bear no relation to life as most people know it and live it.

Then you go on to argue that people who have been blitzed do not want to see war films of a horrific character. Well "London Can Take It" was pretty grim to Londoners who had been through the blitz. How do you account for its success? You protest against the Nazi film "War In the East" being shown in the Newsreels.

Now the psychological effect of this film on audiences may not be what the M. of I. hoped, but I fail to see how you can argue against the *principle* of such films being shown. It seems to me to be an insult to public intelligence to say that our people must not be allowed to see such things. The fiendish brutality of the Nazi war machine threatens the destruction of all European civilisation. All right, you say, let's ignore it—ignore it in a medium that, on your own figures, attracts twenty-five million patrons every week.

Who are the escapists now?

Everyone knows that in terms of propaganda this country is miles behind the Germans, and leagues behind the Russians. Do you think that the Russians, who are losing millions of men and deliberately sacrificing their most cherished possessions, are keeping their kinema screens pure and unsullied from any hint of what is going on?

The kinema, with the radio, is the greatest means of influencing the minds of men known to modern civilisation. Here we are in the midst of a war that will decide the fate of mankind for generations, and you say "when it is necessary to inflame the public passions or fears, let us find some other medium than the kinema."

The kinema has grown up since the nickelodeon days. It's grown up because the public has grown up, and the public is still growing up. Producers are learning that the public will not run screaming from the kinemas just because their dramas and romances and comedies are placed in settings that bear some relation to the realities. The astounding growth of our own documentary production with its insistence on the fundamentals of human experience is another proof.

The public in the mass are not children. If we insist on treating them as such, then we shall deserve all we get.

RALPH BOND.

5a, Upper St. Martin's Lane, W.C.2.

[Mr. Bond is not the first man to set up a straw dummy so that it can be knocked down easily. His facts confirm the KINE. attitude which has consistently been that of a supporter and advocate of the documentary film. His inferences, however, are not necessarily based upon a better knowledge of public reactions than our own. He cites four propaganda films, every one of which has been enthusiastically welcomed in the columns of the KINE. Each of them presented in addition to its definite message, genuine entertainment.

But what reasonable man can doubt the result when you add more and more powder to less and less jam in the dose for which—don't forget—the patrons are paying? Mr. Bond would do a good service if he would try to put over corresponding propaganda to theatre and music hall audiences. After his experiments his sense of justice would, I am sure, compel him to express gratitude to the exhibitors of this country as well as to their patrons.—ED.].

NEWPORT S.O. SUGGESTION

A resolution forwarded to the Newport Council, and read at their meeting on Wednesday, from the Newport War Emergency Council, urges that kinemas be allowed to open for an experimental period of six months on Sundays, and that they be permitted to give one evening performance from 6.30 to 9.30 provided that a percentage of the profits be given to a charity to be nominated by the Town Council.

It was agreed to refer the matter to the Watch Committee for consideration.

Quentin Reynolds drawing up the outline of his first commentary for the Pathe Gazette

"Target" Profits for the Nation

Government Assures Lord Trenchard

In the House of Lords last week, Lord Trenchard asked the Government what happened to the profits derived from Service films produced under the direction of the Government after all necessary expenses had been paid, and whether such profits went to the Treasury. He said that he referred to the film "Target for To-night," but he included all films produced under those conditions. He looked upon it as very similar to the military tournament at Olympia, or the R.A.F. display at Hendon, paid for and run by the Government, by Government Forces. The profits went to the Service charities. The Government should not show films in order to raise taxation.

The LORD CHANCELLOR, who replied for the Government, said that a good many Service films had been produced—films for which Service facilities were provided, which dealt with welfare, intelligence, war records and training. Up to the present, while the taxpayer had paid all the expenses, the receipts had not met the outlay, still less had there been a profit made which would overset the expenses of production and distribution. Indeed, he understood that the present situation was one which would show a very considerable loss.

It was true that the film now referred to had much better prospects. He did not think it reasonable that after the taxpayer—it was all very well to talk about the Treasury, but it was really the taxpayer—had had to bear all the burden of production and distribution of a series of films, when one of them did ultimately make a profit that film should be taken by itself and the profit should go to some different recipients than the Exchequer.

LIVERPOOL TRADE LUNCH

Following a Press preview of "Fantasia" at the Trocadero, Liverpool, on Tuesday, September 16, there was a celebratory luncheon at the Adelphi Hotel, Liverpool, the hosts being G.B., P.C. and R K O.

Gell Scoops Ace Commentator

Quentin Reynolds for Pathe Gazette

NEWSREEL announcement of exceptional interest is made by W. J. Gell, managing director of Pathe, who states that he has secured the outstanding services of Quentin Reynolds as special commentator of Pathe Gazette, commencing with the edition to be released on September 22.

Never before in the history of the newsreels, either here, in America, or elsewhere, has such an international figure of journalism and politics been secured for regular newsreel commentary. This decision of W. J. Gell is a move in the right direction, denoting an ambitious attempt to enhance the appeal of the newsreel by the introduction of the unusual element.

It cannot be denied that the regular appearance of Quentin Reynolds is something that really represents profit to the exhibitor and gives him a further golden opportunity to give the newsreel the boost and exploitation it rightly deserves.

The significance of this latest stroke of initiative and shrewd sense of box-office values on the part of the Pathé chief will not be overlooked by the go-ahead exhibitor, or any of the Gazette subscribers who have in Mr. Reynolds an acknowledged personality of exceptional drawing power. His name cannot only be undeniably exploited to excellent advantage but will add prestige to all those theatres showing Pathé Gazette, the oldest established newsreel. The progressive showman who readily realises this fact will be able to make a very worth-while and profitable feature of his newsreel.

Quentin Reynolds' commentaries will be specially written by himself for Pathé Gazette. His novel method and intimate manner of delivery is unique in newsreel journalism.

He is a figure seldom out of the news of the day. Exceedingly popular and very well informed, his inimitable commentaries of a special nature will be informative as well as human and entertaining, and will have that characteristic touch of sincerity and warmth that has made him so popular and endeared him to the hearts of everyone since his comparatively recent arrival here from the United States.

Pathé Gazette are to be commended on their success in securing such an outstanding personality as special commentator. He should enhance more than anything else the appeal of this newsreel.

WOMAN ATTENDANT AS MANAGER

Liverpool Licence Transfer

Liverpool magistrates, on Friday, questioned Kathleen May McGlone when she applied for the transfer of the licence from her brother to herself.

Asked if she felt quite capable of undertaking the management and whether she understood the terms of the licence, applicant answered with a definite affirmative. She said she had been at the kinema 25 years as attendant and cashier.

"Do you think you can control a kinema in these awkward times?" asked the chairman.—"Yes."

Transfer granted.

Trade's War Effort

Brendan Bracken Replies to M. of I. Critics

BRENDAN BRACKEN issued a challenge to the Industry last week, when members of all branches of it met him at the Ministry of Information. On all questions affecting our collaboration, he said, the Industry should send representatives to meet the Minister. If they so wished, any accredited member of either the production or renting sections could approach him directly with suggestions or criticisms on any subject within his jurisdiction to which a speedy reply was required.

In an admirable informal speech, he dealt with many of the criticisms levelled at the M. of I. Chief of these was lack of co-operation and the favouritism of the B.B.C. over newsreels, and to a much lesser extent production companies—who often require permits for various subjects.

Aptly praising the Industry for the way it was carrying on with entertainment films, keeping open places of entertainment, giving the public the opportunity to relax, the Minister pointed out that while the B.B.C. was the youngest member of the group, its power was greater potentially for propaganda purposes than either the newsreel or the feature film, and as such was entitled to have certain advantages.

Brendan Bracken, speaking of enemy propaganda, said with great emphasis, "The Germans know the value of the film. They go to great lengths to make them as realistic as possible, and the one recently intercepted shows the methods they adopt to drive home their progoganda message." He went on: "I will do everything in my power to aid the newsreels, for they are a powerful weapon."

His gently ironic jibes at the way in which the Industry "always speaks with one voice," or "cannot express itself," proved, as did his demeanour, that the new Minister is a man who will cut all red tape and get down to the problems which the Industry are up against.

Dealing with the M. of I. itself, he pointed out that in a complex Ministry there was bound to be a certain amount of internal friction. This would not be allowed to interfere with the speedy solution of difficulties in the way of dissemination of propaganda.

Emphatically avowing his readiness to listen to criticism, Brendan Bracken rather cut the ground from under the feet of his listeners, for when he informed them he was ready to answer any questions—not one voice was raised.

In reference to the Germans, he stated, "They make full use of their studios producing films for the masses. Their best producers"—then stopped, continuing—"No, they have not any good producers; they drove them all out. A lot of fat propagandists have taken their place making bad films which the populace are forced to go and see." He concluded by suggesting that it would be a good idea to have further informal meetings with the Industry in the future.

Later, the Minister had discussions with many different groups, and it was evident from the questions that the Industry means to take him at his word. One of the stumbling blocks that will have to be cleared up quickly is the difficult one of "Should the newsreel companies make money from national propaganda?"

There is also the more obstinate one of whether the monopoly of producing propaganda films—those made on certain subjects for abroad—should be the monopoly of the documentary film makers. Of late, many production heads have criticised the M. of I. for not having a set plan of M. of I. films which they can make between feature pictures.

A scene from PRIVATE NURSE (20th-Fox), featuring Jane Darwell, Brenda Joyce and Sheldon Leonard

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 18, AND WED., SEPT. 24

Friday

Hold Back the Dawn (*Paramount*)

Plaza. 2.30 p.m.

Cast: Charles Boyer, Olivia de Havilland, Paulette Goddard, Victor Francen, Walter Abel, Curt Bois, Rosemary De Camp, Eric Feldary, Nestor Paiva, Eva Ping, Micheline Cheirel, Madeleine Le Beau, Billy Lee. **Director:** Mitchell Leisen.

The chief setting of the picture, which is one of Paramount's biggest films, is a sleepy Mexican border town where Georges Iscovescu, played by Boyer, is sojourning while awaiting permission to enter the United States. His doubtful antecedents are the obstacle, and when the picture opens there seems little hope of him ever being allowed to cross the border.

War restrictions ruled out the possibility of making the Mexican scenes in the actual territory, so Leisen had a complete Mexican township constructed covering several acres at the Paramount studios. Other scenes, representing Hollywood itself, were made on the Paramount sound stages, and for these scenes the unprecedented step was taken of re-shooting an entire scene of "I Wanted Wings" with dummy cameras while Veronica Lake re-enacted her part with a company of supporting players. This was for the sequence in which Iscovescu breaks into the studios to tell a famous film director the story which, in a flash-back, becomes "Hold Back the Dawn."

The story of "Hold Back the Dawn" was filmed from an original story by Charles Brackett and Billy Wilder which was inspired by a theme in Kitty Fring's novel of the same name.

Tuesday

Dressed to Kill (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Lloyd Nolan, Mary Beth Hughes, Sheila Ryan, William Demarest, Virginia Brissac, Ben Carter, Erwin Kalser, Henry Daniel. **Director:** Eugene Forde.

Michael Shayne, the screen's wise-cracking detective, is all ready to get married—but two sensational murders abruptly upset all his plans. He forgets his bride-to-be and starts a search for a murderer.

This is the perplexing situation which faces Lloyd Nolan in this comedy mystery. Their wedding day is interrupted by a scream just as Nolan prepares to leave his hotel. In a nearby room he finds two people murdered. Immediately he calls a newspaper and sells his information for £20. In addition, he receives a promise of £80 for an exclusive story when he discovers the killer. In order to get the bonus Nolan must discover the murderer himself, but is slowed down by Mary Beth's insistence that he shows up for the wedding ceremony right away. How the detective solves this double problem makes for an exciting and humorous finish.

Sheep Dog of the Hills (*Butchers*)

Cambridge Theatre. 2.30 p.m.

Cast: David Farrar, Helen Perry, Philip Friend, Dennis Wyndham, Len Sharp, Jack Vyvyan and "Moss," "Jeff" and "Laddie." **Director:** Germain Burger.

Three famous sheepdogs are the real stars of this fascinating animal picture, the most ambitious ever handled by Butcher's. They will be seen in an ingenious story in which Alfred Hall, Jun., a farmer and secretary of the Cumberland Canine Association, and director Burger collaborated, it presents the unrivalled sagacity of the dogs in a series of tense situations of human emotion. The dogs perform their respective rôles as sheep-stealers as well as sheep-minders in seemingly miraculous fashion, the secret being in the unseen direction of their owner and trainer, Joseph Relph, another well-known Cumberland farmer.

Dennis Wyndham is a shepherd who has trained his dog "Moss" to "rustle" sheep and drive them to his farm, where their markings are altered prior to auction. These nefarious dealings obtrude in the romance between David Farrar and Helen Perry, which is further affected by the appearance of Philip Friend. There is pathos as well as drama in Helen's eventual choice. Two units were engaged in the picture, the whole of which was shot in the lovely coastal country of Devonshire, so that the picture has the three-fold appeal—to country and animal lovers and to the fans of romantic screen drama.

Wednesday

Private Nurse (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Jane Darwell, Brenda Joyce, Sheldon Leonard, Robert Lowery, Ann Todd, Frank Linaker. **Director:** David Burton.

The dramatic, romantic and hilarious adventures of a private nurse start when Brenda Joyce, in the title rôle, is stranded in New York, alone and penniless. As she is signing up at a nurses' registry in an attempt to find work she hears a call for another nurse. Rushing out of the office, Brenda tries to grab the call, but is soundly scolded when the other nurse, played by Academy Award winner Jane Darwell, shows up on the scene.

When she hears Brenda's heartrending story Jane has pity on her and gets her a position taking care of the daughter of a reformed gangster, Sheldon Leonard. There she learns that the little girl, Ann Todd, does not know her mother's identity. Brenda accidentally learns who Ann's mother is, but is warned not to interfere in the affair by Leonard. How she reunites the entire family makes for a novel and exciting climax.

Blossoms in the Dust (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Greer Garson, Walter Pidgeon, Felix Bressart, Marsha Hunt, Fay Holden, Samuel S. Hinds, Florence Bates. **Director:** Mervyn Le Roy.

"Blossoms in the Dust" opens in a colourful period of the Gibson Girl, then down to the present day, offering an interesting contrast in constantly changing settings and costumes. It presents Greer Garson in an even more heart-warmingly human and tenderly feminine rôle than in those films which brought her overnight stardom and prominence as one of the screen's most brilliant actresses. The picture is inspired by the life of Mrs. Edna Gladney, a simple, kindly, understanding woman, superintendent of the Texas Children's Home and Aid Society at Fort Worth, who has found happy homes for more than 2,000 babies during the 30 years she has devoted to child welfare.

Continued in next column

"Target" Drive in Ulster

RECRUITING MEDIUM FOR R.A.F.

THE presentation in Northern Ireland of "Target for To-night" is being used by the authorities, particularly in Belfast, to co-operate with the kinemas in running an immense recruiting campaign for the R.A.F., the W.A.A.F., the A.T.C. and also to aid the R.A.F. Benevolent Fund.

George Lodge, at the Imperial, ran a special private preview at which members of the Cabinet of Northern Ireland were present along with other important people. At the Classic, T. H. MacDermott had a remarkable lobby display and the lobby is being used as a recruiting office.

Both kinemas also arranged for collecting boxes to be placed in the lobbies in aid of the R.A.F. Benevolent Fund.

Ministry Films Absent

Something must have gone remarkably wrong with Ministry of Information films in the past week as far as Northern Ireland was concerned. Not one of the first-run houses got their films for the opening day.

Sunday Opening

The Sunday opening battle has started all over again in some areas in Northern Ireland. At Enniskillen, the authorities have a queer idea of Sunday opening where shows are permitted from time to time for charities run by religious organisations. They have now refused permission for the military to run a show in aid of war funds and to admit civilians. Permission, on the other hand, has been granted for Sunday kinema shows for troops only.

A Settlement

It is understood that a settlement is being reached on the long-drawn-out effort by the Trade to secure permits for cine-variety and theatres in Northern Ireland to bring over artistes from Great Britain.

An announcement on the matter will be made in a week or two by the authorities and the Northern Ireland Amusement Caterers' Association.

Continued from pevious column

Miss Garson plays Mrs. Gladney from her young womanhood in Wisconsin, when she was Edna Kahley, and met and fell in love with Sam Gladney of Texas. Walter Pidgeon, who scored a sensational hit in "Flight Command," has been given his finest acting opportunity as Soo, who shared with his wife a great humanitarian interest in child welfare.

The picture is one of the first essentially dramatic films to be made in Technicolor, with a new, natural colour-scheme developed after weeks of experimentation, and planned to be part of the picture's mood. It also reveals for the first time the magnificent colouring of the red-headed, green-eyed Irish star.

The theme is particularly timely with so many childless homes to-day being brightened by adopted babies.

West Point Widow (*Paramount*)

Private Theatre. 11 a.m.

Cast: Anne Shirley, Richard Carlson, Richard Denning, Frances Gifford, Janet Beecher, Archie Twitchell, Maude Eburne, Lillian Randolph, Cecil Kellaway, Charles Coleman. **Director:** Robert Siodmak.

The story deals with the dilemma of a hospital nurse who agrees to the annulment of her marriage to a West Point cadet so that his graduation is not prejudiced. She believes he will return to her and her child when he completes his military studies. Richard Carlson, who will be remembered for his excellent work in "The Ghost Breakers," "The Duke of West Point" and "The Young in Heart," has the rôle of a medical student who is determined to win the love of a girl for himself and eventually succeeds, but not before many complications—some laughable, some more dramatic—have developed and have been surmounted.

One of the most extensive continuous motion picture sets, more than 190 ft. in length and extending across two of the largest sound stages at the Paramount studio was erected for the hospital ward sequences of the film and completely equipped with the latest medical equipment and apparatus.

Ann Shirley in WEST POINT WIDOW (Paramount), with Richard Carlson and Richard Denning

Edmond O'Brien and Nancy Kelly in PARACHUTE BATTALION (RKO-Radio), recently Trade shown

NEW SCHEDULE PLANNED BY RKO-RADIO

Ginger Rogers Comedy

A HITCHCOCK DRAMA

NOT content to rest upon its recent successes, RKO-Radio is busy preparing for early presentation a new series of important subjects, including a comedy romance, "Tom, Dick and Harry" which is of pre-eminent interest as the latest Ginger Rogers vehicle, and "Before the Fact," a Hitchcock production.

Easily maintaining her place as one of the greatest box-office stars in film history, Ginger Rogers is currently enacting the starring rôle in "Tom, Dick and Harry," with George Murphy, Burgess Meredith and Alan Marshall in the three title rôles. Garson Kanin, who was previously associated with the star in the record-breaking "Bachelor Mother," is directing.

Another feature with tremendous box-office potentialities, "Before the Fact" co-stars Cary Grant and Joan Fontaine under the direction of Alfred Hitchcock. A brilliant drama, the new film is expected to rank as one of the most important features ever produced by RKO-Radio, and is likely to be screened to the Trade during September or early October.

Vivid Drama

Presenting Edward Arnold, Thomas Mitchell, Walter Huston, Anne Shirley, James Craig, and Simone Simon as a great star constellation, "Here is a Man" is the latest directorial assignment of William Dieterle, responsible for "The Hunchback of Notre Dame." Now in the final stages of editing, it is described as a vivid drama and is one of the most important on RKO-Radio's current schedule.

Goldwyn's New Subject

Latest news from Hollywood is that Samuel Goldwyn's first production for RKO-Radio release, "The Little Foxes," with Bette Davis in the top rôle, is now in active production. Richard Carlson is playing the leading male rôle in this production, which is being directed by William Wyler.

Famous as the "Saint," George Sanders will be the creator of a new and original screen character in "The Gay Falcon," screen version of Michael Arlen's best-selling novel. Irving Reis is directing. Wendy Barrie, seen with Sanders in many of "The Saint" features, will again play opposite the famous British actor.

"Look Who's Laughing"

Boasting of a great all-star cast, including Charlie McCarthy, Edgar Bergen, Jim and Marion Jordan and Lucille Ball, "Look Who's Laughing" will come to the screen as one of RKO-Radio's most important new offerings. Allan Dawn is acting as producer and director.

Yet another in the "Mexican Spitfire" series which have proved so popular in all parts of the country, "Mexican Spitfire's Baby" will again feature Lupe Velez and Leon Errol in the stellar rôles, with Donald Woods in the other important characterisation. Leslie Goodwins is directing, with Cliff Reid producing for RKO-Radio.

Two from Tay Garnett

The new programme will also include two features produced by Tay Garnett, one of Hollywood's greatest creators of box-office successes.

The first of these, "Unexpected Uncle," will feature Anne Shirley, James Craig and Charles Coburn in the principal rôles. Peter Godfrey is directing. "Week-end for Three," the second, will co-feature Jane Wyatt and Dennis O'Keefe. Irving Reis will direct, with Edward Everett Horton heading the powerful supporting cast.

Sam and Bella Spewack, noted as Hollywood's foremost scenarists, have contributed the screen play of "Obliging Young Lady," which will feature Joan Carroll, Edmond O'Brien and Ruth Warwick in the leading rôles. Richard Wallace is directing.

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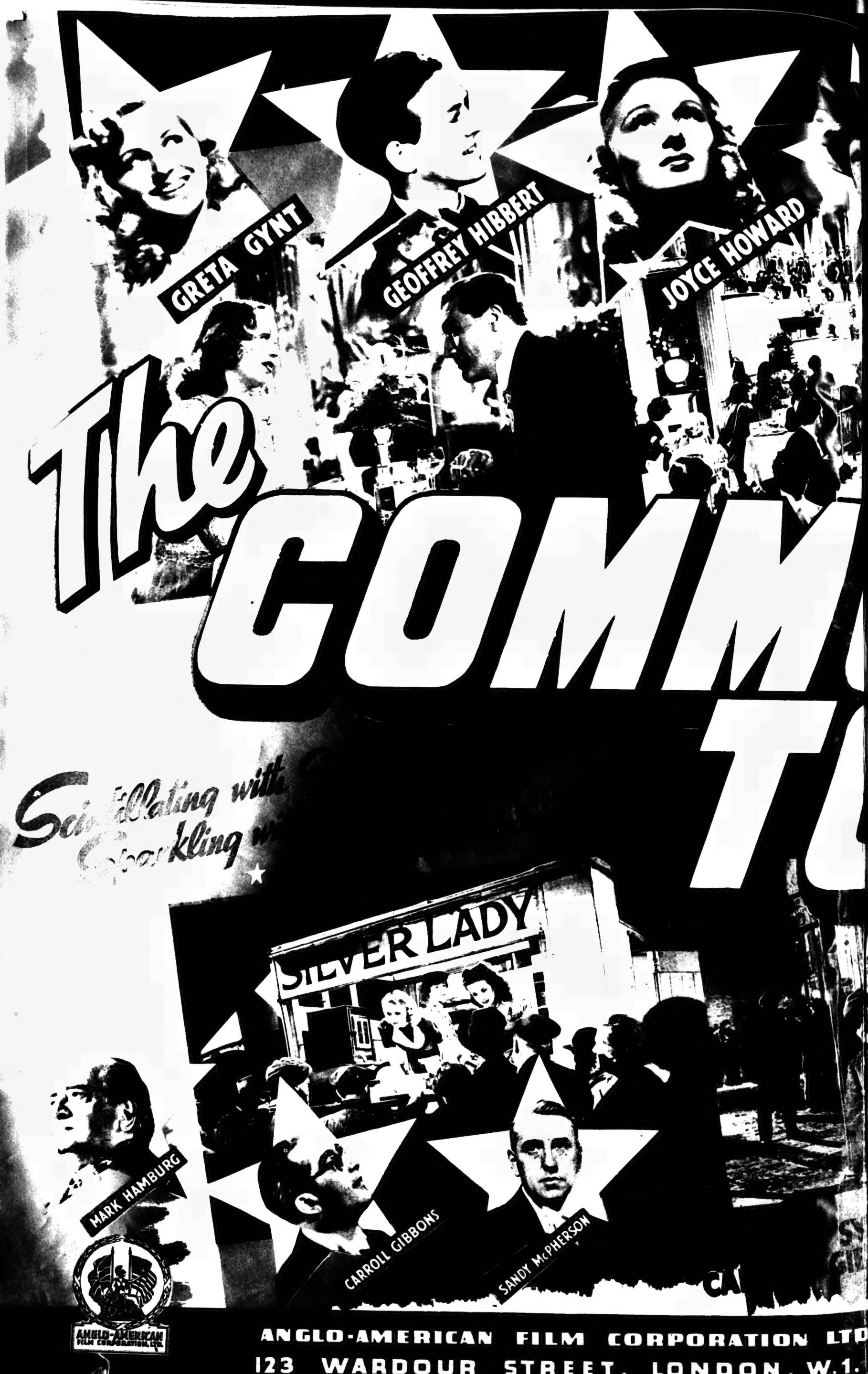
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Paramount Pictures

With PARAMOUNT to PROSPERITY

C.E.A. URGES AMENDMENT OF WAR DAMAGE ACT

REINSTATEMENT OF SETS AND EQUITABLE ADJUSTMENT OF PREMIUMS

AMENDMENT to the War Damage Act are to be urged by the C.E.A. to cover the full reinstatement of Western Electric Sound sets and the apportionment of premiums as between lessor and lessee.

In the discussion the dilemma which faced the C.E.A. in dealing with the Act as it affects exhibitors was recognised by the President (Lt.-Col. S. K. Lewis) who also pointed out that the attitude adopted by Western Electric was strictly legal, although the law—a rotten law, he admitted—bears heavily on exhibitors.

Arising out of the Legal, Finance and Parliamentary Committee report upon Western Electric's position in the event of war damage, A. J. GALE was critical.

He said the report was certainly long and explanatory, but he felt somewhat perturbed about the matter because it was a frank admission that the C.E.A. was not able to assert any negotiating power or authority on behalf of its members as far as Western Electric was concerned.

Members were left to decide for themselves what course of action to take in regard to insurance; Western Electric had stated that there was a possibility the concessions offered might be withdrawn unless exhibitors fell for the agreement.

He blamed the Association as a body for not taking the initiative when it was known that W.E. was going to insure its sets and for not putting up some sort of a fight to negotiate something reasonable on behalf of exhibitors.

He heard that the circuits were not going to insure, because they could spread the loss if it occurred over a number of theatres. He, however, was interested in small properties outside the circuit and he would rather take the risk than foot the bill of the insurance. He considered the C.E.A. should have done something and that it had been neglectful in not shouldering the responsibility and giving members a lead.

He thought the power of the C.E.A. was decreasing instead of increasing if it was going to let Western Electric get away without a good scrap. He did not blame anybody in particular, but he did blame the C.E.A. as a body, and hoped members would not sign the agreement.

Coun. MEARS did not go so far as Major Gale, but he could not see any harm in stating that exhibitors would be well advised to wait and have the matter discussed in the branches and then hear the final recommendation of the General Council at its next meeting.

Don't Waste Time

F. W. MORRISON asked what advantage there would be in referring the matter to the branches when it was known that a large number of members had already signed the agreement? It would only be flogging a dead horse.

He had discussed the point with an individual exhibitor, not a wealthy one, but one living from day to day, who had asked him what would be the position if the Association recommended him not to sign the agreement and his kinema was blitzed—would the C.E.A. give him compensation for the loss of his kinema, or could he bring an action against the C.E.A. for instructing him not to do what he should have done in his own interest?

There was in existence a War Damage Act which would have to be altered before the present situation could be changed, and to refer the matter to the branches would be a waste of time.

Coun. MEARS considered Mr. Morrison was overstating the proportion of exhibitors who had signed the agreement already; if so many had done so, W.E. would not need to threaten withdrawal of the concession.

Mr. GOODALL said the branches were asking for advice, and the Association ought to be able to give it. Did the General Council recommend the signing of the agreement?

C. A. MATHES said he knew he was in a minority in saying exhibitors ought to sign and, if necessary, he favoured taking steps with the Board of Trade to make it compulsory. Those exhibitors who were opposed to signing were very likely in safe areas, but who knew where the next blits would be and how many exhibitors would come back on the Association if their sets were destroyed and not insured?

G. H. SCARBOROUGH was in favour of insuring and quoted figures in support of his case.

The President Sums Up

The PRESIDENT, summing up, said: Major Gale's speech is excellent propaganda, but bad politics. He starts by saying that the power of the Association is decreasing, there has been unwittingly some sort of neglect, and W.E. should have been compelled to meet us in this matter. It is the simplest thing in the world to spin words—I know that as well as anybody in this Council—but another thing to translate those words into action. I have said before and reiterate it now that **Western Electric by the law of this land must insure its sets.**

By that same law exhibitors are not empowered to insure except on the lines of the letter from the Board of Trade, which is negligible. By that same law Western Electric as owners are not compelled to part with one penny they receive to put those sets back.

That is the law, a rotten law I agree, which bears hardly upon exhibitors, but what is Major Gale's remedy for forcing a company to do something against which the law protects them?

Major Gale says "Act." We could perhaps have said quite early to our exhibitors throughout the country, because we knew as far back as last May, "Do not sign and do not insure; you have no other form of cover available, but do not sign it because we are going to put up a fight against Western Electric."

We have an instance from Mr. Morrison where a small exhibitor raised the question as to what would happen if that advice were given and he followed it. Members would come back to the parent body and say, "My set is not insured, you told me not to insure. I have no money to replace it, and what are you going to do about it?" That is the position, and it is a policy that I and my colleagues are not prepared to adopt.

What is the alternative? We could have acted on the lines suggested by Mr. Mathes that we should advise all to sign; we then lay ourselves open to the accusation that we are on the side of Western Electric.

So, as I see it, we must face the case as it is laid down by the law of the land and leave the exhibitor to adapt it. Western Electric does not care if we take on this new agreement or not, and it would be a very bold man who would say to the exhibitors of this country, "Do not insure your sets," which Major Gale is suggesting should be the attitude for the Association to adopt. I am not prepared to take that risk.

Paragraph "B" was received and adopted.

In reference to the suggested amendments, the President asked for a resolution.

C. P. METCALFE moved, C. A. MATHES seconded, and it was agreed:—

That this General Council instructs the Legal, Finance and Parliamentary Committee takes steps at the Board of Trade to obtain both amendments outlined in the report.

[The first suggests an amendment of the Act to permit of the payment of premiums to cover the full reinstatement value; the second wanted a clearer definition of the insurable interest of an exhibitor and that the precedent followed in regard to leases—whereby the premium is apportioned as between the lessor and lessee in property—should be followed in these cases.]

Spencer Tracy and Ingrid Bergman in a scene from DR. JEKYLL AND MR. HYDE, forthcoming M-G-M presentation

Propaganda and Advertising Flood on Kinema Screens

KINE. VIEWPOINT ENDORSED

Appeal Trailers to Aid C.T.B.F.

A RESOLUTION from the Devon and Cornwall Branch that the appeal and advertising trailers shown on the screens should be subject to a C.T.B.F. contribution of £500 per each 1,000 kinemas has been endorsed by the General Council. Appreciative reference of the KINE'S leader stressing the danger of introducing too many propaganda and advertising subjects in the kinema programme was made by L. G. Hill.

The whole subject will be reviewed by the General Purposes Committee.

The following resolution from the Devon and Cornwall Branch and notice of motion by L. G. HILL were before the meeting.

(a) That in the opinion of the Devon and Cornwall Branch of the C.E.A. all propaganda films should be screened and included in the M. of I. films.

That where special permission had been granted by the General Council in respect of particular appeal films a contribution should be claimed for the C.T.B.F.

(b) Notice of motion from L. G. Hill to discuss the proposition that organisations which invited the assistance of the Association in forwarding their schemes should be informed that for every 1,000 kinemas in which trailers were shown a sum of £500 should be contributed to the C.T.B.F.

Mr. HILL said his branch was particularly concerned at the growing tendency of newsreels to include in their regular footage lengths of pictures which are not news. They are not even propaganda, but at the best instructional films put out by the various Government Departments.

There seemed to be a situation arising that is not compatible to good business. The items of interest contained in these films—such as shelter rooms, how to deal with gas and incendiary bombs, the formation of rest centres—were on subjects upon which the Government is spending a great deal of publicity, but when local papers carried huge advertisements of the same subjects at huge costs.

Asking Too Much

It did not seem fair that exhibitors on the one hand should pay for news which included little but advertising. He would be content to ask that the officers of the Association would satisfy themselves and say that these subjects when included in the news should not be paid for. If they are paid for to the newsreel association it seemed to him that C.E.A. members had good grounds for some sort of legal action against the newsreel companies.

If they were not paid for and through the generosity of the Newsreel Association they were given the subjects, the C.E.A. should have a voice as to how they were being shown. **Propaganda was like patent medicine pills, the more unpleasant it is the more unpalatable it is to the public taste.** It would also seem that the newsreel companies are taking over the privileges of the Ministry of Information and giving us interest subjects and the Ministry of Information giving us the news.

W. BERRIMAN seconded the resolution, which was agreed.

The Trade Charity

Speaking on the second part of the resolution and his own notice of motion, Mr. HILL said:—

"It has been stated in this room that unanimity cannot be obtained in this General Council, so in introducing this subject I can claim unanimity of heart because there is no subject upon which we can come more closely together than that of charity.

"If we have given some of our most valuable screen time to charity of all kinds we have failed to give some opportunities to support our own. We have been asked this year particularly to build up our own fund.

"My scheme is simplicity itself, that we should follow the precedent set by the K.R.S. and make some sort of charge where people come for charity.

"If you agree in principle but object to its practicability, surely a scheme can be worked out easily that if this General Council grants permission to any organisation—and I referred to that two months ago when we had charitable applications before us—it would mean that there should be a condition attached that for every showing a certain sum should be returnable to our Trade Benevolent Fund.

"I only regret that I mentioned £500 for every 1,000 kinemas; it is ridiculously small for the advertising value; we should get only 10s. a show. I would suggest that if we give permission as a General Council to any organisation—and no one here abrogates the right of the General Council to

Continued on page 12.

"TARGET FOR TO-NIGHT" RENTAL CONTROVERSY

A.B.F.D. Asked for Better Rentals

AN approach is to be made by C.E.A. to A.B.F.D. with a view to obtaining better rental terms for "Target For To-night." The question of rentals was discussed by the General Council, which demanded that the film should be shown as quickly as possible before the 16-mm. version was in competition.

Delegates expressed disapproval of the rentals being asked for "Target for To-night," which were £15 for three days and £50 for six days, which applied to bookings in small towns just before Christmas. Apprehension was also shown about the 16-mm. version of the film which would presumably be available in about six months' time and over which the Ministry of Information would have full jurisdiction.

The PRESIDENT explained that Mr. Beddington had stated in the presence of representatives from the K.R.S. and C.E.A. and Ben Henry that the prices were fixed by the distributor and not the Ministry. Therefore, it was only sales talk about the price being fixed by the M. of I. and could be refuted.

The C.E.A. might get into touch with Ben Henry to see if it could not get wider distribution by getting the renter to accept smaller prices compatible with situations in which the film is to be run. **If exhibitors were told by salesmen that the Ministry of Information had fixed the price, it was a deliberate untruth.**

Coun. MEARS confirmed the terms asked for the film.

C. P. METCALFE asked whether it was true that the renter was paid 30 per cent. of the hire for handling the film which was made by public money, which the public wanted to see and which it was prevented from seeing through the prices asked? Had inquiry been made as to whether comparative prices had been demanded as between circuits and independents?

The film should be shown as quickly and widely as possible before the 16-mm. version was in competition. If this information could not be obtained from the Ministry of Information it could be elicited by questions in the House of Commons.

Coun. MEARS said these questions had been asked of the Ministry and the rental terms quoted were correct. Mr. Beddington had said he could not interfere with the present film, but had promised to protect exhibitors from a similar thing happening in future.

The Ministry had agreed with the C.E.A. when their first films were under discussion that distribution should be left to a renter, on a rota or otherwise, on terms he liked to fix. Under the new arrangements with the M. of I. these points would be discussed with the C.E.A. when the films were ready to be released.

The PRESIDENT, replying, said he understood that the distributor was getting 30 per cent. of the hire for distribution costs.

In regard to the fixation of price that had nothing to do with the Ministry of Information, it was fixed by the renter, and the circuits were asked hire that was compatible with what was being asked throughout the country—one smaller circuit had even paid more. They could not interfere with what was past.

No arrangement was come to with the M. of I., the C.E.A. and K.R.S., but fifteen months before a system was set up by which the Ministry could put out films on an ordinary commercial basis, which meant that the renter put the films out and got as much money as he could. It was difficult to upset a position which was an accepted fact, but they had endeavoured to prevent such a thing happening again.

The report gave the proposal for future films. In addition, the C.E.A. would be enabled to see each film prior to distribution and, in fact, four were mentioned in the present report.

Mr. METCALFE maintained that the renter had been paid what looked like a very extravagant rate for distribution, although there might be other conditions attaching of which he had no knowledge. The film was costing a lot more than ought to be paid for it, there was no such thing with an ordinary commercial film as £15 for three days, and the time when exhibitors could show it on their screens was being delayed.

The PRESIDENT said they would immediately see Ben Henry about better terms throughout the country.

T. FRANCE remarked that he had asked for a contribution for the Benevolent Fund from the Ministry of Information in view of the money they were making out of the film, but was referred by them to the distributor. He thought it might be as well to mention it to Mr. Henry when the C.E.A. representative met him.

The remaining paragraphs were received and adopted.

"TARGET FOR TO-NIGHT"

No Minimum After December 1

From December 1 there will be no minimum booking figure for "Target for To-Night." This policy has been acquiesced in by Ben Henry, of A.B.F.D., following a conversation with W. R. Fuller, General Secretary of the C.E.A. The booking of the film after that date will follow the usual booking procedure as to situation and price.

Arthur Hambling helps Judy Campbell out of the water in the swimming pool scene from OCCASIONALLY YOURS, in which she appears with Clive Brook. Watching are author Roland Pertwee and assistant director Frank Bevis. Harold Huth directs this Mercury picture at Denham for M-G-M release

RESERVATION OF KINEMA PERSONNEL

General Council Outlines Deferment Procedure

PROCEDURE as to the reservation of kinema staffs was discussed at last week's meeting of the General Council of the C.E.A. Deferment was only subject to the fact that the applicant was in a key position.

Discussing the report of the General Purposes Committee, Major GALE asked whether a joint committee with the N.A.T.K.E. was in being which could back up any applications for deferment and which would carry weight.

The PRESIDENT stated that the Reservation Sub-committee worked in conjunction with Mr. O'Brien, and quite recently it had been suggested to the branches that they should contact the Union's local branches and members, as well as Divisional Labour Controllers with a view to joint deliberation.

Unless a joint national body was in constant session it was difficult to see how it could be successful in dealing with cases which came up at short notice, but if it was the wish of the General Council to have such a body sitting in London to deal with unsuccessful cases from the branches it was in order for Major Gale to propose it.

A. J. GALE thought a committee should sit as a tribunal and know which cases to recommend for deferment and which not. The terms of reference should be wide and include labour problems.

The GENERAL SECRETARY stated that all cases which came to Head Office were dealt with immediately. In the higher ranks of the film Trade application for deferment was made on form NS 100 to the Board of Trade.

In all cases of application for deferment of whatever grade the decision rested on the facts of the case and not on any backing the applicant might be able to obtain. The applicant must be able to prove that he was in a key position to the Ministry of Labour.

Fuel Supplies

The following circular letter from the Mines Department was recommended to the notice of members:—

I am directed by the Secretary of Mines to draw your attention to the urgent national need of exercising the strictest economy in the use of all fuels whether for heating or lighting.

The ever-increasing demand by the armament factories and essential industries for more fuel and power, together with other factors which cannot be ignored, render it imperative that no more heating or lighting be used anywhere in the country than is absolutely necessary. Your assistance is therefore invited in conveying to the members of your Association the substance of this letter.

An appeal for economy within the framework of a national publicity campaign is being addressed to the public, both by the Government and by the industries concerned with fuel supplies. When the public is asked to put up with inconveniences in the national interest, it is essential that there should be the fullest evidence that all large-scale consumers are themselves giving the lead in this matter.

It is therefore hoped that your members will take immediate action to ensure that fuel consumption is reduced to the minimum necessary for operational efficiency, whether the fuel is consumed in the form of coal, coke, electricity, gas, fuel oil, or paraffin.

Quota Conditions

On the motion of A. W. ROGERS, seconded by Coun. H. P. E. MEARS, the following resolution from the Birmingham and Midlands Branch was agreed:—

That the General Council be asked to use its best endeavour to obtain amelioration of the quota conditions this year, for it is feared that there will be many defaulters if the increase of 15 per cent. to 17½ per cent. is pressed, and, further, the fact that British films over four years do not rank—only brought to our notice in Film Report No. 1,151 issued April last—adds materially to the difficulties already experienced.

Next Meeting

The next meeting was arranged for Wednesday, October 8, in London.

Continued from page 11

APPEAL TRAILERS TO AID C.T.B.F. FUNDS

"KINE" LEADER ENDORSED

General Council Resolution

accept or deny such a request—the onus for collection shall be passed to the Benevolent Fund on the principle that cards will be issued to us which we will return to the organisation concerned."

Mr. Hill referred to an article which had appeared in the KINEMATOGRAPH WEEKLY under the heading "Entertainment," and said he was in agreement with the editorial that it was possible for kinemas to go too far beyond their normal duty of providing entertainment. They could show too many propaganda and advertising films; their chief object as exhibitors was to provide for the public that avenue of escape from the terrible conditions existing to-day.

It might also be that such a condition attached to exhibitions would cause some diminution in the flood of applications which were received. He did feel that the Benevolent Fund was entitled to some consideration and hoped the General Council would consider his proposal.

G. REES seconded.

The PRESIDENT said in view of the fact that local as well as national appeals would be affected it might be better to refer the matter to the General Purposes Committee for report back to the General Council.

Mr. HILL said he was in the hands of the Council as to what procedure should be followed.

Mr. METCALFE hoped that if such a scheme were adopted it would not be side-tracked by members accepting appeals outside.

The PRESIDENT said all aspects would be considered in committee, and it was agreed to adopt this course.

"TARGET" RENTALS CHALLENGED BY SOUTH WALES

M. of I. Shorts Distribution

DISSATISFACTION was expressed at the charges made for the renting of "Target for To-night" at the meeting of the S. Wales C.E.A., at which F. A. Cam presided. There was a fair attendance of members, some of whom complained at the six-day bookings of M. of I. Shorts

A letter was received from Norman Hart on the question of War Damage Insurance of sound apparatus, and reference was made to the General Council's report as to the position of an exhibitor in regard to insurable interest.

After some discussion it was decided that exhibitors should consult their insurance companies as to the value of any insurable interest as soon as information was received from the General Council.

The Irreducible Minimum

The General Secretary wrote with regard to the question of the reservation of usherettes, and the branch secretary (W. J. FOOKS) reported on an interview with a representative of the Divisional Labour Controller. In this it was stated that fourteen days' notice would be given to the employers before the interview of any member of the staff. It was also suggested that it might be possible to institute an advisory committee to decide the nucleus number of staff to be retained in any particular kinema. The branch approved the suggestion.

War Bonus

In regard to war bonus in the Rhondda area, Leonard Davies, secretary to the Rhondda exhibitors, wrote that it had been agreed to increase the bonus in the area by 5 per cent., making a total in all of 15 per cent.

Benevolence Organised

A report of the proceedings at the last Trade Benevolent Fund Committee meeting was presented by the secretary, who stated that it was proposed to add to the committee the chairman, for the time being, of the branch, during his term of office. The proposal was approved by the branch, and F. A. Cam was asked to accept the invitation.

Proceedings at the last General Council meetings were dealt with in a report presented by W. BERRIMAN (Pontypridd) and supplemented by ARTHUR B. WATTS, who mentioned the discussion with regard to "Target for To-night."

General dissent was expressed by members with regard to the price charged and the method of distribution, it being pointed out that all along the exhibitors had been loyal to the Ministry of Information and had rendered great service by the showing of all their shorts.

It was decided that the secretary should write to the Ministry complaining of these matters, especially of the price charged to small halls. He was further instructed to comment on the fact that in certain cases the exhibitors in three-day situations were asked to retain the M. of I. short for six days, which frequently meant that the public saw the same film two or three times.

Membership Changes

An application from the Castle Theatre, Merthyr Tydfil, in regard to the appointment of G. T. Hall-Jones in place of H. P. Haggar was noted by the branch, and the following appointments were also confirmed: Mardy Workmen's Hall: Thomas J. Jones in place of J. E. Jones; Celynen Collieries Hall: W. J. Saddler in place of I. W. Smith.

Enrolment for membership of the Maxine Kinema, Sketty, Swansea (Cornell Kinemas, (Sketty), Ltd.), and the Majestic Kinema, Port Talbot (Cornell Kinemas (Port Talbot), Ltd.), were also confirmed.

Children Barred from Liverpool Sunday Show

CITY'S APPLICATION TO JUSTICES

C.E.A. Test Case?

LIVERPOOL City Justices on Friday granted an application made on behalf of 73 exhibitors for general Sunday opening, but attached a condition that no person under or appearing to be under the age of 16 years shall be in the premises when they are open for entertainment purposes.

This will operate until the end of the present licensing year, when the licences will come up for renewal.

Application was made by the North Western branch, which had the backing of the General Council of the C.E.A.

After the justices had given their decision, R. K. Milne (branch solicitor) indicated to the KINE. correspondent the probability of the validity of the justices' decision being tested. In the meantime, it is doubtful if there will be any general move on the part of exhibitors to take up the licences.

The hearing took place before the Theatres and Entertainments Committee of the justices. Four of the ten magistrates were members of the City Council.

A. E. Baucher, for the applicants, in his opening statement, asked that any member of the City Council who had already adjudicated when it was before the council should not now vote as a magistrate.

Ald. Luke Hogan, J.P.: Let me put you right there. There are four members of the City Council here. If you want a decision, I think you had better leave it to the devil you know, rather than to the devil you don't know.

All that the Council did was to ask Parliament to take steps to enable the bench to come to a decision. The matter could not come here unless the Council had passed that resolution. The City Council has not expressed any opinion, yea or nay, or on the merits of the application.

The Condition

J. S. Trotter, for the Liverpool City Council, said there was no opposition to the general application. All he asked was that as a condition of such approval, children under the age of 16 years should not be admitted to the performances.

Mr. Baucher submitted that the City Council had no authority to make a representation to the body to whom it had delegated its powers and to ask for a restriction to be enforced. Members of the public could exercise that right.

The Contribution

The court then proceeded to deal with the general application, to which there was no opposition.

On behalf of exhibitors it was suggested that the Sunday opening hours should be 5 p.m. to 10 p.m. in summer, and 4 p.m. to 9 p.m. in winter; charity contribution to be on the basis of 6 per cent. per annum of the net rateable value, or 1/52 of 6 per cent. per Sunday. If the whole of the licensees open their premises, the yield would be something like £3,200 per annum. It was asked that the C.T.B.F. should be considered in the apportionment amongst charities.

The Ruling

The magistrates retired to consider their decision, which was announced later in the following terms:—

The application was granted; within three days of the opening the licensee to pay 1-52nd of 6 per cent. of the net rateable value to be applied to charitable objects;

Within ten days the licensee to deliver a statement as to net rateable value;

If, for any reason, the licensee does not intend to have a kinematograph exhibition, two days' previous notice to be given;

Entertainment to be of a healthy character, properly conducted.

There were other clauses dealing with music, stage costumes and working conditions.

The Children

Ald. T. Dowd (the presiding magistrate) and other members of the City Council then retired, leaving the other members of the bench to adjudicate on the point about the admission of children.

R. S. Trotter asked the magistrate to make a condition that children under the age of 16 be not admitted to any Sunday performance. Sunday opening was intended simply and solely for the benefit of the troops. The regulation 42B was never intended to apply to children of tender age. It was not desirable nor in the public interest that children should attend kinemas on Sundays; as they were resident in the district they could go to kinemas on the week days.

That the condition would be *ultra vires* and unreasonable was the line argued by Mr. Baucher. Under the present Liverpool rules a child under the age of 14 was not entitled to be in a kinema after 6.30 p.m., in any circumstances, unless accompanied by a parent or guardian.

In the case of an "A" film, a person under the age of 16 had to be so accompanied. He asked that these same conditions should be applied to Sundays. **There was nothing in the regulation to prevent the admission of children, nor was there anything to justify a departure from the present conditions. There was nothing which would justify any alteration.**

Was it to be said that in Liverpool a member of H.M. Forces home on leave could not take his child, if under the age of 16, to the local kinema on a Sunday?

The magistrates retired. When they returned the chairman (J. Faulkner) announced that no person under, or appearing to be under, the age of 16, shall be in premises during the time they are open for public entertainment.

Mr. Baucher intimated that the position would have to be further considered by his clients.

Will Stay Closed

R. K. Milne, solicitor for North-Western branch, informed the Press that until the new condition had been contested it was unlikely that exhibitors would avail themselves of the opportunity to open on Sundays.

WARNER SETS CONFERENCE

Product Announcement by Max Milder

ANNOUNCEMENT of Warner Bros. product for the coming season will be made by Max Milder at a conference of head office executives and branch managers at Warner House on Saturday and Sunday, September 20 and 21.

Attending the convention will be: J. Walton Brown, general sales manager, F. W. Ingram, H. E. Ellis, K. Adams, F. W. Clark, P. O'Connor, W. Turner, D. A. Harbor, A. Black, T. Inge, T. Rothwell, G. Dexter, J. Langdon, H. Flower, G. Gunner (Head-office); M. Grotsky, R. Hatter, R. Ager, C. E. O. Cowell, E. Kraike, M. Allen, E. Chatterley, H. Kemplen, R. Lee (London Branch); G. Lee (Glasgow); F. W. Stanbury (Manchester); G. T. Turnbull (Newcastle); G. Nash (Dublin); R. F. Wilkinson (Cardiff); M. E. Jones (Birmingham); L. H. Leonard (Liverpool) and C. P. Stack (Leeds).

Among other important pictures, delegates will see Frank Capra's production, "Meet John Doe," and Gary Cooper in "Sergeant York," which head the new Warner schedule.

ESSEX KINEMA VANS

Shows to Soldiers and in Urban Areas

About a year ago, the Essex County Council approved the purchase of a kinema van and equipment at an approximate cost of £450, and a report recently presented by the Education Committee shows that the vehicle has been in continuous use for about ten months, the weekly running costs, including the hire of films, being approximately £5.

During the first few months, the van was employed in displaying educational films to rural school children, and so successful did the scheme prove that its operations were extended to elementary schools in some of the larger urban areas. In addition, many film shows have been given in the evenings to troops stationed in the county.

Permission was also granted to the operator to display to the general public the Ministry of Information's films on "Incendiary Bombs" and "Rescue Parties," while during the Christmas holidays entertainments were provided for evacuated children.

As the operator is unable to satisfy all the requests for evening shows, the County Council has now authorised the purchase of a second van and equipment at an estimated cost of £500.

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CAMBRIDGE THEATRE,
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127 – 133 WARDOUR ST., LONDON, W. 1.

KINEMATOGRAPH W

Arthur ASKEY in I THANK YOU

RICHARD ("STINKER") MURDOCH

MOORE MARRIOTT • GRAHAM MOFFATT

Directed by MARCEL VARNEL

IN CHARGE OF PRODUCTION - MAURICE OSTRER • PRODUCED BY - EDWARD BLACK

PROVINCIAL TRADE SHOWS:

LEEDS - - -	Scala - - -	Tuesday,	Sept. 23rd at 10.45 a.m.
GLASGOW -	Picture House	Tuesday,	Sept. 23rd at 10.45 a.m.
SHEFFIELD -	Cinema House	Thursday,	Sept. 25th at 10.45 a.m.
CARDIFF - -	Empire - - -	Friday,	Sept. 26th at 10.45 a.m.
BIRMINGHAM -	West End - -	Friday,	Sept. 26th at 10.30 a.m.
MANCHESTER	Gaumont - -	Friday,	Sept. 26th at 10.45 a.m.
LIVERPOOL -	Trocadero -	Friday,	Sept. 26th at 10.45 a.m.
NEWCASTE -	Queens - -	Friday,	Sept. 26th at 10.45 a.m.
NOTTINGHAM	Scala - - -	Friday,	Sept. 26th at 10.45 a.m.

RELEASED OCT. 20TH

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What happened on

THE NIGHT OF JANUARY 16TH.?

X

Excellent General Booking

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PRODUCTION IN SOVIET RUSSIA

EMPHASIS ON SERIOUS SOCIAL THEMES

A RECENT evening session of the Exhibition of Soviet Life at the Suffolk Galleries was devoted to film production in Russia, the speaker being Ivor Montagu. Leigh Ashton, of the Ministry of Information, presided over an audience of about 250 persons.

Defining the difference in screen entertainment between Soviet and other products, Mr. Montagu said that it was distinguished by two factors—first, the Soviet tendency to cultivate serious social themes, rather than the "boy-meets-girl" story, although their audiences had no rooted objection to an occasional feature like "100 Men and a Girl," which had been enjoyed there. But the Russian preferred a wider range of subjects, both grave and gay.

The second factor was that they would find that the Soviet æsthetic was based on a more solid theoretical basis. They made for a closer economy of effort and greater speed in telling the story.

The latter was explained by "montage." This much-talked-of idea was derived from D. W. Griffith, who found by that method he could economise on cast. Soviet technicians chose that means to utilise it for psychological effects.

The usual American narrative soaked up "footage"—the Soviet men found that by using the "close-up" they could develop character economically, simply by altering the relationships.

For example, by juxtaposing a happy face, following it by a close-up of a revolver, then a terror-stricken visage, they could express cowardice; alter the relationships—show a revolver, then a calm, determined face, and you express courage. Thus the first contribution to the montage theory began.

This saved a lot of footage. Eisenstein busied himself by thoroughly studying the psychological principles on which emotional stimuli were based and found out what would excite an audience. That was followed up by the æsthetic approach—for example, how tempo affected an audience.

The fact that artistic failures in Soviet films never happened he attributed to scientific preparation. Everyone engaged in Soviet films had to undergo a five-year training course—nothing was left to "chancy" apprentice adventures. Failures were weeded out at the studio source—that applied to directors, scenarists and technicians alike. Even the actors had to undergo a training equal to our English Doctor of Philosophy.

Scenarists published their story in advance and it was subjected to public criticism before a decision was made.

In Soviet Russia the kinema took a realistic view. It always sent cameramen to the war front to acquire newsreels of events. They had done this in the Spanish, the Chinese and the Abyssinian wars, and in every case the name of the cameraman appeared on the credit title.

Soviet citizens insisted on the facts about the present war—and the cameramen, in soldier uniforms, had to supply the pictures. Eisenstein had been put in charge at the Moscow studios of all war newsreels.

SHEFFIELD KINEMAS IN LINE

Bench Suggests Staggered Hours

Two kinemas in Sheffield—the Regent and the Hippodrome—have licences which stipulate that the closing time must be half an hour after blackout. All the other kinemas can keep open until 11 p.m.

Application for the deletion of this clause was made to the Licensing Justices by David Heughan, G-B. divisional superintendent, on behalf of the Regent, and by W. B. Gibson, manager of the A.B.C. Hippodrome, and the Justices agreed.

Making his application David Heughan said all they wanted was to come into line with the other Sheffield kinemas. If the clause were allowed to remain they would have to close at 6 p.m. and earlier. He suggested that the closing time be round about 9 p.m., and said if conditions changed the hours of closing could be adjusted.

The Justices said it was not desirable that any kinema should keep open as late as 11 p.m. They hoped that kinema proprietors through the C.E.A., would do something to "stagger" the hours of closing and so ease the transport problem.

OPERATOR'S PLEA REJECTED

27-year-old to Serve

At the South-Western Conscientious Objectors' Tribunal at Bristol, Eric James King, a chief projectionist, who is in charge of the maintenance of electrical equipment, made an application for unconditional exemption from military service.

Applicant, who is 27 years of age, did not appear but put in a statement in the course of which he said that he objected to war on religious grounds. He had grown to consider himself not merely as the inhabitant of an island, but as a member of a society which knows no barriers of class colour or nationality.

King was transferred to the Military Service Register, as the Tribunal held that he had not established a case of conscientious objection.

Charles Boyer, Olivia de Havilland and Walter Able in a scene from Paramount's HOLD BACK THE DAWN, which is reviewed in this issue

The Week in Scotland

CINEMA CLUB TRIBUTE TO THE SERVICES

A.T.C. Recruiting in the Kinema

Last Friday the Cinema Club monthly luncheon was resumed with an attendance of nearly 70 members. President Beveridge had a good send-off for the winter session. It was a Services day luncheon and the club guests were members of the Services. Mrs. Grove personally brought along a party of "boys in blue" from Stobhill Hospital, and all the other branches of the Services, R.A.F., Royal Navy, W.R.N.S., W.A.A.F., A.T.C. and Red Cross, were represented.

After the luncheon, Walter McQueen, well-known Scottish tenor, now in the A.F.S., delighted the company with four songs. He was accompanied at the piano by Eric Smith, Paramount Theatre organist.

In welcoming the guests, the President expressed the pleasure it gave the members of the club to entertain the various Services, and had a special word for the boys in blue. He also welcomed member John Boyd home on leave. John, who has been a member of the club for many years, expressed delight in having the opportunity of being present at another luncheon.

Mrs. J. B. Reed was also present, and Mr. Beveridge asked her to convey to her husband the club's gratification and pleasure at his recent winning of the Air Force Cross.

The President announced that the final of the King Trophy would be played off in the near future at Pollok golf course between M. L. Kane and W. W. Davidson.

Replying on behalf of the Services, one of the boys from the hospital briefly returned thanks and expressed their pleasure at being the guests of the club. W. Carruthers, past-President, suitably expressed thanks to the Services for joining them at luncheon, and wished them every success and a quick return to normal life.

Charity Display at Giffnock

Giffnock the other Saturday afternoon assumed an almost Continental appearance. At the side of the Tudor kinema on a glorious September afternoon a market garden was being held by the Glasgow and West of Scotland Navy League in aid of their Comforts Fund, and with gaily coloured umbrellas decorating the various stands and stalls a nice touch of colour was brought to the scene, quite reminiscent of a Continental village. The result of the sale, which was helped by the directors and manager of the Tudor kinema, proved a big lift to this very deserving fund.

Charity Concert at Perth

Last Sunday evening, Sir Harry Lauder, carrying on his good work on behalf of the troops, was the star artiste at a concert given in the Alhambra, Perth, in aid of the Merchant Navy Comforts Fund. The Lord Provost, magistrates and councillors of Perth gave their patronage and presence, and the performance was arranged by Lady Forteviot.

Lord Provost's A.T.C. Effort

Sir Patrick Dollan, Lord Provost of Glasgow, who is taking a keen interest in A.T.C. recruiting, is addressing meetings principally in kinemas throughout the West of Scotland, in an effort to induce several thousand more boys to join this valuable approach-ground to the R.A.F.

At the Regal Cinema, Coatbridge, last week he appealed to leaders of youth organisations to encourage boys to join the A.T.C. and reported that over 10,000 Glasgow youths had already joined the R.A.F.

Last Sunday evening, Group Captain the Duke of Hamilton was the guest speaker at a special meeting in the Orient Cinema, Ayr, when special prominence was given to the work of the R.A.F. and the A.T.C

Ayr Stamp Offence

At Ayr Sheriff Court last week, Alexander Nichol, kinema manager, Muirkirk, was fined £5 for a breach of regulations regarding entertainment stamp duty.

Kinema Bank Note Deposit

Kinemas throughout the country have some queer finds occasionally after the audience has gone for the night, but the experience in a Glasgow suburban kinema last week takes a bit of beating. A packet of bank notes worth hundreds of pounds, wrapped in paper, was picked up by one of the attendants after the performance and handed over to the police, but up to time of writing has not been claimed.

Scottish C.E.A. Resumes

The Scottish branch, C.E.A., resumed its usual monthly meeting in Green's Playhouse Café yesterday (Wednesday) at 2.30, this being the first meeting since June. Full report will appear in next week's KINE.

Correcting an Error

Through inadvertence last week, it was stated that Mr. Niven had been promoted from the Waverley to the Regal. This should read—Mr. Gavin, who previous to being at the Waverley was assistant to Jack Ramsay at the Plaza, Govan.

Winocour Recovering

His many friends regret to hear that Harry Winocour has been lying ill at his home in Largs, but is now well on the way to recovery.

THE CHILD'S FIRST FILM

Should be Seen in School

EDUCATIONIST'S VIEW

Among the speakers at the conference at the Pump Room, Bath, on the subject of the Reconstruction of Post-War Britain was Miss Jessie Phillips, hon. secretary of the Bath Children's Kinema Council, who emphasised two aspects of the film problem. Miss Phillips made the arresting and certainly novel suggestion that every child should have his or her first adventure into the film world in the school, and not in a public kinema.

Miss Phillips, who is a head teacher in a Bath council school, further argued that national and international life should be interpreted through the use of the film by educationists, youth leaders, social workers and the Churches.

If the statement was true that 88 per cent. of the child population of school age went to the kinema once a week, it was abundantly evident, in her opinion, that the film played an enormous part in the life of every modern child.

Experts in psychology told us that even young children retained in their minds from 65 to 70 per cent. of their memories of an adult's actions.

If that statement were true, we should see to it that our children saw the best productions that film art could evolve.

She desired to see youth theatres established in which the best of our culture, as represented in drama and music, should be at the disposal of all, and not of a privileged few.

N.W. C.E.A. TELEPHONES

Members who wish to contact the chairman or vice-chairman of the North-Western branch please note the telephone numbers are now:—

W. J. Speakman, Advance 3474.

E. H. Whittell (S.M. Theatres), Rock Ferry 2346.

Historic Planes at Denham

Schneider Trophy Winner and a Wellington

A STUDENT of aeronautics could find much of interest in current British production at Denham, the stages of which house many historic aeroplanes, which typify the steps taken towards the technical ascendancy we now enjoy in air:

The prototype of the modern Spitfire—the Vickers Supermarine—occupies a predominant position on Stage 5. This is one of the props to be employed in the Leslie Howard-George King production, "The First of the Few," and is the actual 'plane which won the International Schneider Trophy.

Designed by R. J. Mitchell, this 'plane won the award for the world's fastest aircraft outright for Britain, and as everyone knows, was the forerunner of the Spitfire.

The riggers were erecting this 'plane when I walked on the stage, and in the vastness of the stage, which is 250 ft. by 150 ft. by 43 ft. high, against the giant backing, it appeared a pigmy and must surely have the world's smallest high-speed engine. The engine was at that moment lying on a small trolley, and it was hard to believe that small power unit drove the metal seaplane at over 400 miles per hour.

A little further away, leaning on one side, was the first wooden hull Mitchell pusher type seaplane, a relic of those early twenties when a single engine mounted above the pilot pushed the seaplane along. Now, sadly outdated and partly wrecked, it lay there a forlorn reminder of the experimental stages of what to-day are giant flying boats that can fly to U.S. and back daily with safety and speed.

More grimly, they are the deadliest enemies of the scourge of the sea—the Nazi U-boat. Both aircraft will be used in the Leslie Howard production, "First of the Few," shortly to take the floor at Denham.

In contrast to the above is the giant Wellington bomber literally occupying sound stage number 6, which will be used in the British National picture, "One of Our Aircraft is Missing," now in production, directed by Michael Powell.

In case the KINE. reader gets high blood-pressure at this apparent wastage of one of our R.A.F.'s striking force, let us hasten to explain. This Wellington is one that has been pretty heavily knocked about, and, further, it is not one of the latest types

The effects department were busy fitting dummy props on the engines, which will be turned by external power, as it would be impossible to run the plane's own motors.

For photographic purposes part of the fabric has been removed, and this veteran of many heavy raids on Germany will re enact some of its exploits in close-up, although, unfortunately, the long shots and crash details will be in miniature.

Work is in progress on the model work and in a future issue it will be possible to give some of the details of this important side of the film.

MANY LIVERPOOL CHANGES

Licence Transfers

Many changes in the management of Liverpool kinemas are evident from the following transfers approved by the Theatres and Public Entertainments Committee of the Justices on Friday last:—

Lido (Belmont Road) from William R. E. Cross to Adelaide M. Murphy; Beresford, from A. Crossland to Robert H. B. Smith; Regal (Norris Green), J. G. McGregor to Percy Powell; Coliseum (City Road), Percy Powell to Harold Fletcher; Palais de Luxe, W. J. E. Ede to J. Winnall; Park Palace, A. Watkin to Arthur E. Whitman; Cabbage Hall Picture House, R. McGlone to Kathleen May McGlone; Gaiety (Scotland Road), James Williams to Geo. Alexander Bleakly; Palladium, Edward Lovelady to Frederick Albert Nash.

Jean Colin, Albert Modley and Baby Barry Weske in Butcher's BOB'S YOUR UNCLE, directed at Welwyn by Oswald Mitchell

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Female Correspondent (Columbia)—American.	81 min. (U)	Herbert Marshall, Virginia Bruce, Gene Reynolds.	Juvenile regeneration melodrama with a political background. Sentiment a trifle alien, but young star's performance clever, detail interesting and romantic relief popular.	Very good booking for the masses and the family.
Hello Sucker (G.F.D.-Universal)—American.	60 min. (U)	Hugh Herbert, Tom Brown, Peggy Moran.	Irresponsible comedy of jiggery-pokery in the theatrical agency business. Slight, but amusing story, good work by Hugh Herbert, competent support and good production qualities.	Capital light booking for all classes the family included.
Hold Back the Dawn (Paramount)—American.	115 min. (A)	Charles Boyer Olivia de Havilland, Paulette Goddard.	Modern romantic drama of a philanderer's redemption. Story good, treatment imaginative, atmosphere colourful and acting flawless. Feminine appeal and star values terrific.	Excellent general booking, nothing to harm youngsters.
*I Thank You (General F.D.)—British.	81 min. (U)	Arthur Askey, Richard Murdoch, Moore Marriott.	Crazy war-time extravaganza with music and song. Story slight, but gags exuberant, teamwork versatile, trimmings topical, numbers tuneful and staging generous. Title and star values terrific.	Excellent light booking for the majority of halls. Good for the family.
Lancer Spy (20th Century-Fox)—American.	83 min. (U)	Dolores del Rio George Sanders, Pete Lorre.	Espionage melodrama, built on box-office lines, originally reviewed in KINE., November 8, 1937.	Excellent booking for all classes, family included.
Mr. Dynamite (G.F.D.-Universal)—American.	63 min. (A)	Lloyd Nolan, Irene Harvey, Carroll Naish.	Colourful espionage melodrama with a carnival street background. Story ingenious, teamwork vital and thrills novel. Mass appeal obvious.	Good general booking. Safe for juveniles.
Night of January 16th, The (Paramount)—American.	80 min. (A)	Ellen Drew, Robert Preston, Nils Asther.	Polished murder mystery melodrama with a financial background. Story ingenious, teamwork polished, romantic relief piquant and thrills realistic. Feminine appeal strong.	Very good popular booking. Should not harm children.
Phantom Submarine, The (Columbia)—American.	69 min. (U)	Anita Louise, Bruce Bennett, Pedro de Cordoba.	Unpretentious adventure melodrama, describing the outwitting of foreign agents. Story obvious, but under-water climax exciting. Title values good.	Moderate programmer for the masses. Should appeal to youngsters.
Slave Ship (20th Century-Fox)—American.	90 min. (A)	Warner Baxter, Wallace Beery, Mickey Rooney.	Spectacular romantic melodrama of slave running on the high seas. Originally reviewed KINE. June 18, 1937.	Outstanding revival, nothing to offend juveniles.
They Dare Not Love (Columbia)—American.	73 min. (U)	George Brent, Martha Scott, Paul Lukas.	Romantic melodrama of escape from Nazi tyranny. Tender, if highly improbable story, with wide feminine appeal and stirring climax. Spectacular staging, good atmosphere and star and title values.	Good general booking. Quite suitable for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Hold Back the Dawn

Paramount. American (A). Directed by Mitchell Leisen. Featuring Charles Boyer, Olivia de Havilland and Paulette Goddard. 10,510 feet. Release not fixed.

MODERN romantic drama, with a colourful Mexican background, telling of the rehabilitation of a man who lived dangerously, selfishly and, until real love ultimately overtook him, with a cruel and complete disregard for the feelings of the opposite sex. Charles Boyer plays the part, and his disarming personality and studied artistry enable him to give strong emotional momentum to the seamy, as well as tender, story phases. His contribution means tremendous feminine appeal.

Olivia de Havilland and Paulette Goddard are the good and bad influences in the central character's hectic biography and contrast brilliantly. The direction is as sure as it is imaginative, and the staging is superb. Moreover, the film's box-office credentials—star values are terrific—are as big as its entertainment, and represent one of the greatest certainties of the season. Excellent general booking.

Story.—Georges Iscovescu, an attractive Roumanian of questionable background, wants to cross from Mexico into the United States, but is held up indefinitely by the authorities. He later learns that the easy way in is by marrying an American girl. He immediately turns his charm on Emmy Brown, a pretty, unsophisticated schoolteacher, and she promptly marries him.

Anita Dixon, one of Georges' former associates, is jealous of Emmy and seizes the first opportunity to tell her the truth. Emmy, heartbroken, leaves for the border, but meets with an accident. Georges crashes the international boundary, hotly pursued by the police, and arrives at the hospital in time to give her the will to live. He then sells his life story to a film director in return for money to settle his debts. Having given proof of his reformation and genuine love for Emmy, an understanding immigration inspector gives him a second chance.

Acting.—Charles Boyer gives a smooth portrayal as the reformed Georges, and Paulette Goddard is very true to type as the attractive yet vindictive Anita, but brilliant as the two are, they are easily eclipsed by Olivia de Havilland as Emmy Brown. She delightfully expresses virginal charm.

Walter Abel acts with restraint and a valuable sense of humour as the understanding inspector. The supporting types are also accurately etched.

Production.—The opening, which shows the central character storming a studio with the determination to sell his life story to director Mitchell Leisen, who, incidentally, is about to shoot scenes from "If I Had Wings," is strikingly original. The play thus scores a valuable psychological point at the very outset of its development.

Another important factor in the play's gentle yet vivid interpretation is the use of descriptive commentary and spoken thoughts. It is told partly in the first person. Its shrewd and imaginative treatment, coupled with its fine acting and colourful detail, indicate an overwhelming box-office balance. Above all, it is a masterly and irresistible woman's picture.

Points of Appeal.—Tender, moving, yet vital story, original treatment, delightful acting by Olivia de Havilland, flawless support, terrific feminine angle, catchy title, exciting climax, interesting detail and irresistible star values.

They Dare Not Love

Columbia. American (U). Directed by James Whale. Featuring George Brent, Martha Scott, and Paul Lukas. 6,771 feet. Release not fixed.

ROMANTIC melodrama of an Austrian prince who, after escaping to America at the time of the *Anschluss*, is persuaded for romantic and patriotic reasons to give himself up to the Gestapo in exchange for seven of his countrymen. The production does not escape a certain artificiality and the development sandwiched between the melodramatic opening and the arresting climax is inclined to be sketchy and verbose.

In substituting popular romance for Gestapo horrors the film is, however, much more likely to appeal to feminine patrons than the average anti-Nazi offering. Sympathetic portrayals by the leads and excellent supporting players bring considerable conviction to the incredible story. Good general booking, with an intriguing title and big star values.

Story.—Prince Kurt von Rotenburg makes his escape from Austria on the eve of the German entry. He is accompanied by Marta Kellar, an old school friend, and her father, while Captain Willi Ehrhardt, Marta's fiancé, is left behind. They part, but meet again on board ship bound for America, and during the trip Kurt and Marta fall in love. In America Kurt is lionised by old friends, and his indifference to affairs in his native land result in a coolness between Marta and her father.

He decides to give himself up to Baron von Helsing, a Gestapo agent, on condition that seven of his friends, including Willi, who is supposed to be in a concentration camp, are released. At the last moment Marta learns that Willi is one of the Gestapo. Her warning to Kurt comes too late, but she joins him on the boat to Europe. He soon discovers that the Germans have broken their word, and that the two are to be held prisoner. On the way over Kurt and Marta are married by the captain, and the providential arrival of a British destroyer seals their future security and happiness.

Acting.—George Brent does not quite hit it off as an Austrian prince, but he brings some masculine charm to the rôle, and Martha Scott is effective as his friend and future wife. The support of foreign players is more impressive, with Paul Lukas very good as the efficient Gestapo agent, and Frank Reicher as a German captain who has no stomach for his country's actions.

Production.—The fanciful story, which, apparently, covers a period of two and a half years, relies too much upon coincidence to carry complete conviction, nor does it escape from its theatrical make-up. Though an anti-Nazi film, it is first and foremost a romance, and it is in this light that it will intrigue the more sentimental-minded. Action is restricted to the opening scenes staged in typical Viennese splendour, and the thrilling interception by the British destroyer in the climax. It is melodrama with a very soft kernel.

Points of Appeal.—Star values, intriguing title, good last-minute thrills, topical values, tender romance and excellent atmosphere.

I Thank You

General F.D. British (U). Directed by Marcel Varnel. Featuring Arthur Askey, Richard Murdoch, and Moore Marriott. 7,305 feet. Released October 20, 1941.

CRAZY war time extravaganza, with music and song, telling how Arthur Askey and Stinker succeed by subterfuge in getting backing for a show. There is not much of a plot, but the fooling, which ranges from straight farce to slapstick, is versatile and boisterous. Moreover, from the stars downwards, the players are masters of improvisation.

The picture's good spirits, good staging, good teamwork and, above all, terrific star and title values make it an obvious money-spinner for the crowd. Excellent light booking for the majority of halls.

Story.—Arthur Askey and Stinker, a couple of unlucky entertainers, masquerade as cook and footman, and apply for jobs at the residence of Lady Randall, formerly Gertie Bennett, a famous music-hall star. They are engaged, but Lady Randall goes on a week's holiday before they have a chance to interest her in a new show. To add to their troubles they are left in charge of "Pop" Bennett, Lady Randall's eccentric father. He, too, is a former music-hall star, and he wants to get back into the variety business.

He slips off and has a chat with an agent. Meanwhile, Potter, Lady Randall's pompous brother-in-law, is coaxed into backing the show in which Arthur and Stinker are to star. While rehearsals are taking place in Lady Randall's residence she suddenly appears. She calls the police, and the full company are chased to the Tube, where they are to give a concert. Lady Randall is recognised, and the crowd insists that she gives them a song. Her success puts her in a good mood, and the show is saved.

Acting.—Arthur Askey works hard and makes the most of the "Charley's Aunt" interludes as Arthur, and Richard Murdoch is an eager stooge. Moore Marriott, Graham Moffatt, Lily Morris, and Kathleen Harrison are good in straight comedy rôles. Forsythe, Seamon and Farrell head an adequate variety cast.

Production.—The story opens and ends in a Tube station shelter, and its initial and closing sequences give it a topical war time touch. The rest is typical English farce reinforced with pantomime, slapstick, and song.

The highlights are the scenes in which Arthur Askey prepares a meal at the expense of the cook next door, a rough-and-tumble between Arthur and the cook, in which Lady Randall's crockery is used as ammunition, the scene in which the pompous Potter is persuaded to sign on the dotted line, and those in which the eccentric "Pop" Bennett pots at a barrage balloon in mistake for a Zeppelin while fire-watching. The climax is a traditional and rousing sing-song.

The whole is, of course, undeniable hotch-potch, but versatile and exuberant star and teamwork nevertheless keep the pot boiling in spite of its haphazard design. It is a day and night out for Arthur Askey and his legions of wireless and music-hall fans. Star and title values complete its obvious box-office address.

Points of Appeal.—Crazy but topical story, good incidental gags, versatile and exuberant teamwork, characteristic laughter portrayal by Arthur Askey, very good supporting cast, tuneful numbers, generous staging and big title and star values.

Mr. Dynamite

General F.D.-Universal. American (A). Directed by John Rawlins. Featuring Lloyd Nolan, Irene Hervey and Carrol Naish. 5,713 feet. Release not fixed.

COLOURFUL espionage melodrama, with a carnival street background, concerning an American ace baseball pitcher who turns counter-agent in the interests of patriotism and romance. The story, although unpretentious, contains no little ingenuity and good teamwork—Lloyd Nolan and Irene Hervey register effectively in double harness—and novel staging cleverly accentuate its bizarre thrills. A sly substratum of spirited romance confirms its obvious mass appeal. Good general booking.

Story.—Tommy Thornton, an ace baseball pitcher, visits Bagdad Way, a New York carnival street, and tries his luck at a ball-throwing stand. His skill causes him to annoy Vicki Martin, an attractive assistant, and she calls it a day. He follows her into a side-show, and later sees the man sitting next to her slump to the floor dead as she hurriedly leaves her seat. He follows her again and eventually persuades her to talk.

He learns she is a Canadian Secret Service Agent, and that she has been assigned to track down saboteurs. The murdered man was her partner. Tommy decides to co-operate with her and, after risking their lives, they unmask a pretty espionage plot. Romance graces the fadeout.

Acting.—Lloyd Nolan gives a manly performance as Tommy, the baseball ace turned espionage agent, Irene Hervey is an attractive Vicki, and Ann Gillis impresses in a juvenile rôle. Robert Armstrong, Frank Gaby, and Elisabeth Risdon also take their parts seriously as the very elusive saboteurs.

Production.—The story takes some little time to get going, but the early concentration on atmosphere proves worthwhile in the long run. Excitement piles up from the moment Tommy and Vicki co-operate, and the colourful settings and unique methods adopted by the ruthless espionage agents to deal with any opposition heighten both the spirited romantic interest and stern drama. A humorous, yet tender, suggestion of juvenile hero worship effectively garnishes the whole. It's compact, novel, and topical espionage fare.

Points of Appeal.—Ingenious story, novel and colourful staging, good thrills, popular comedy and juvenile relief, arresting title, topicality and popular stars.

The Phantom Submarine

Columbia. American (U). Directed by Charles Barton. Featuring Anita Louise, Bruce Bennett, and Pedro de Cordoba. 6,246 feet. Release not fixed.

UNPRETENTIOUS adventure melodrama, describing how a girl reporter and a young seaman, inventor of a new diving apparatus, foil an attempt by foreign agents to mine important American waters. There are a number of exciting under-water sequences towards the finish, but the early development is heavily draped in dialogue. Between the words and the penultimate spectacle the drama offers fair-to-middling serious entertainment for the not too sophisticated.

Cast and title values weight the scale in its favour. Moderate programmer for other than class halls.

Story.—Madeleine Nielson, a girl reporter, is assigned to trace the whereabouts of a mysterious enemy submarine. She and Paul Sinclair, inventor of a new diving apparatus, eventually collaborate, but shortly after they sail their boat springs a leak and they have to put into a small island harbour for repairs.

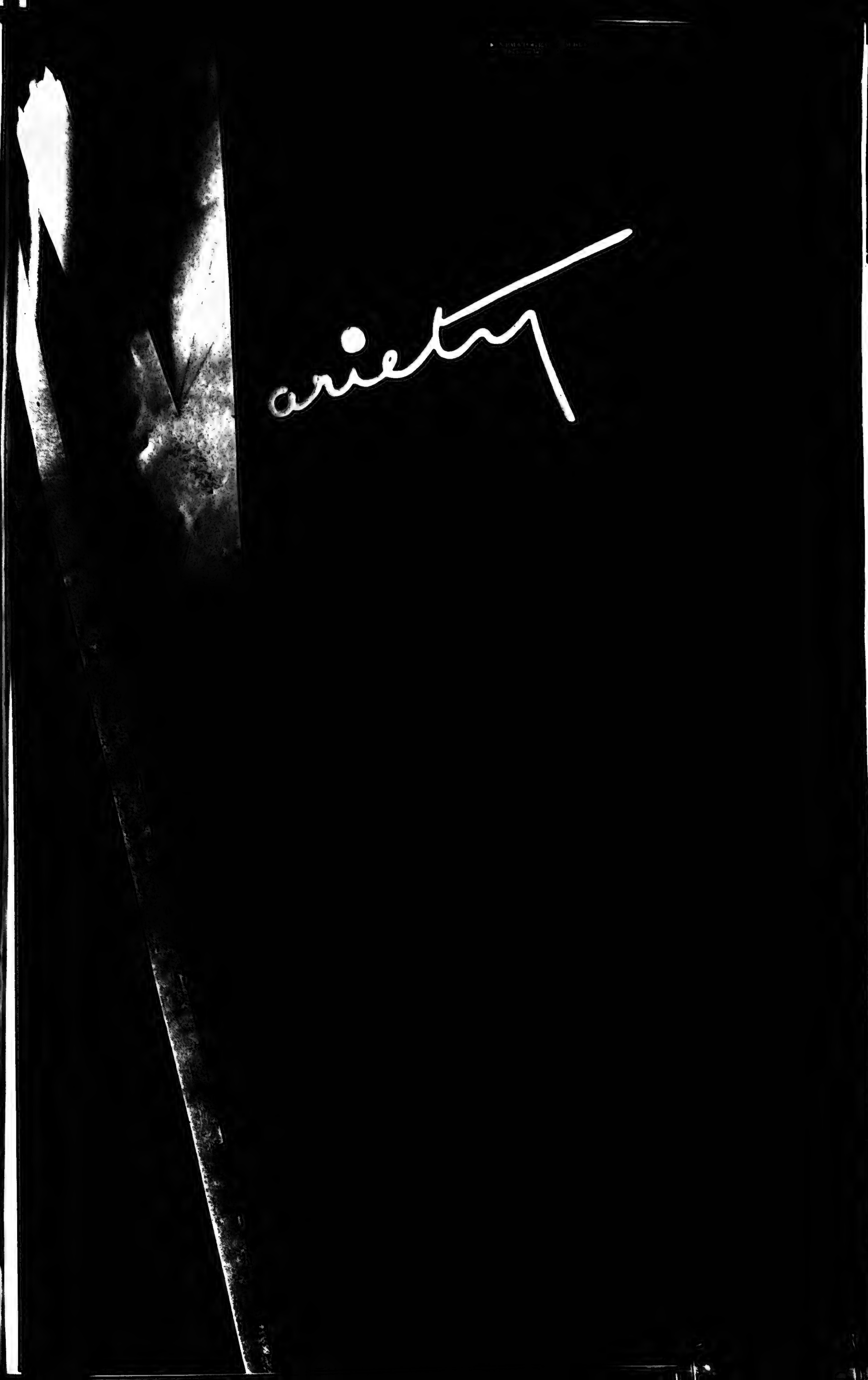
Henri Jerome, a wealthy resident, feigns friendliness, but it soon transpires that he owns the mysterious submarine and is responsible for the laying of mines in American waters. He tries to dispose of Madeleine and Paul, but the U.S. Navy arrives in the nick of time. Madeleine gets her story, Paul proves his invention, and the two marry.

Acting.—Bruce Bennett acts with virility as Paul, but Anita Louise is too spick-and-span to convince as Madeleine, and Pedro de Cordoba is a very obvious villain as Henri Jerome. The support is adequate.

Production.—The preliminaries are both theatrical and wordy, but interest quickens once the stage is set for under-water activity. The discovery of the mine-field by Paul, Jerome's threat to torpedo Paul's boat, and the happy last-minute intervention of the U.S. Navy, are good. If unpretentious, spectacle. The exciting climax, the good title and the popular stars entitle the play to the benefit of initial doubts. It should get home on a double bill in other than sophisticated company.

Points of Appeal.—Topical, if obvious, story, good under-water spectacle, popular cast, accommodating footage, exciting climax, and very good title.

REVIEWS—continued on page 27



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ROMERO

in

"DANCE HALL"

with

Henry June Storey
Edward Bromberg

Directed by Irving Pichel

RELEASED OCTOBER 20th

AQUIRO"

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Grand swinging musical from the star—Betty Grable, the director—Walter Lang, who are beating records with "Tin Pan Alley"..... Love, laughter, spectacle and seven great songs!

Coon over Miami

BETTY GRABLE
ROBERT CUMMINGS

REVIEWS—continued from page 18

Female Correspondent

Columbia. American (U). Directed by Alfred E. Green. Featuring Herbert Marshall, Virginia Bruce and Gene Reynolds. 7,348 feet. Release not fixed.

JUVENILE regeneration melodrama, with a political background, describing a young hoodlum's thorny path, via Washington, to rehabilitation. The story, which has a superimposed romantic interest, is sincerely portrayed—juvenile Gene Reynolds cleverly runs the full gamut in the lead—and shrewdly and sympathetically directed, but its very American sentiment and detail are, at times, a slight impediment to popular success.

Box-office balance is, however, substantially redressed by its big star values and attractive, if somewhat misleading, title. Very good booking, particularly for the masses and the family.

Story.—Marty Driscoll, hoodlum orphan son of a former senator, is appointed Senate page-boy by Senator John Coleridge, conscientious sponsor of an urgent appropriation Bill. He does not take kindly to discipline, but Jane Scott, an attractive reporter who is temporarily hostile to Coleridge, helps him along. Eventually he learns, together with other page-boys, the importance of his office. One day he innocently listens to senators in conversation and is accused of eavesdropping. He is subsequently dismissed.

While smarting under the apparent injustice, he opens Coleridge's brief case, reads the contents of a defence programme and sells the information to Conroy, an unscrupulous contractor. As a result, Coleridge is accused of bribery. Jane buries their differences to help her former enemy. Meanwhile, Marty's conscience gets him and he returns and confesses. He is tried by his colleagues and given a second chance.

Acting.—Gene Reynolds acts naturally as Marty, and his command of the emotions offsets a somewhat unsympathetic personality. Herbert Marshall and Virginia Bruce make the most of the superficial love interest as Coleridge and Jane. Samuel S. Hinds, Pierre Watkin, and juveniles Tommy Bond, Billy Dawson and Charles Lind do well in direct support.

Production.—The story, which initiates the alien into the old school tie system so strenuously adopted in the handling of the American Senate page-boys, is both novel and instructive, but the lesson in American political morality, or rather lack of it, loses its grip as the sentimental climax approaches. Nevertheless, the concessions to the gallery, and these include the romantic interest as well as the happy ending, are in the main showmanlike. They and the star and title values ensure a box-office welcome. Incidentally, feminine appeal is considerable.

Points of Appeal.—Novel and human story, popular romantic asides, clever performance by Gene Reynolds, accurate and instructive detail, feminine angle, good title and box-office stars.

The Night of January 16th

Paramount. American (A). Directed by William Clemens. Featuring Robert Preston, Ellen Drew and Nils Asther. 7,180 feet. Release not fixed.

POLISHED murder mystery melodrama with a financial background, telling how a modern Sir Galahad saves an attractive young woman from the chair. The tale comes in the race-against-time category, and its inherent excitement and suspense provide an effective background for spirited romance. The principal players cleverly cope with the wide story commitments, the itinerary is extensive, incidental wisecracks are clever, and the staging is both colourful and elegant.

Smart, if novel and, when the occasion demands, thrilling, that is the film in a nutshell. Very good popular booking.

Story.—Bjorn Faulkner, head of a big financial corporation, assures his fellow directors he can satisfactorily explain the disappearance of twenty million dollars. Kit Lane, Faulkner's attractive secretary, is in love with her employer, but her affection for him lessens when he promises to provide for her whatever happens. That night Kit visits Faulkner's apartment.

The place is in darkness when she enters, but she sees one man push another over the balustrade. The police identify the body as that of Faulkner, and Kit is held on suspicion of murder. Steve Van Ruyle, a young man who had recently inherited a big interest in the Faulkner company, thinks that something fishy is going on, and has Kit released on bail so that he can follow her. Soon he realises she is innocent, and he co-operates with her to find the real killer. The two eventually unmask a clever plot on the part of Faulkner to disappear, together with the co-directors' and shareholders' millions.

Acting.—Ellen Drew is attractive, and wins a good deal of sympathy as the hunted Kit. Robert Preston is a cool and engaging Steve, and Nils Asther contributes a polished study in villainy as embezzler and killer Faulkner. All the supporting types are good.

Production.—The story has all the excitement of the chase, but polished, yet vital, acting and resourceful direction enable all points, both dramatic and romantic, to register without apparent effort. Its nonchalance, born of a neat sense of comedy, also permits it to cultivate feminine appeal without sacrificing essential thrills.

There are many tense moments and all profit by contrast with the piquant romantic intermissions. Moreover, the climax is as suspenseful as it is showmanlike. The complete play offers a new and entertaining slant to popular thriller fiction. Star and title values endorse the experiment.

Points of Appeal.—Ingenious plot, big dramatic moments, exciting climax, popular and piquant romantic relief, good wisecracks, elegant straight, good title and popular stars

Hello Sucker

General F.D.-Universal. American (U). Directed by Edward Cline. Featuring Hugh Herbert, Tom Brown and Peggy Moran. 5,549 feet. Release not fixed.

IRRESPONSIBLE comedy of jiggery-pokery in the theatrical agency business. The story, backed up by a spirited romantic team, is neatly planned, and inimitable Hugh Herbert is in irresistible form. The happy combination of plot and star promotes a smooth succession of original laughs. Production qualities are first-rate. Capital light booking, one of accommodating footage, for all classes.

Story.—Hubert Clippe, an accentric magician, is tricked into buying a dud variety agency. Bob, an impetuous youth, and Rosalie, a small-town girl, are later sold the same property by the same crook. The three suckers decide to join forces. They fall on the idea of booking turns for living shop-window displays, and soon make money. After six months of successful business they celebrate at a night club.

By this time Bob and Rosalie are in love, but Walter, Rosalie's clumsy childhood sweetheart, and Trixie, a wily model, turn up at the celebrations, and before the night is over all-round jealousy results. Bob and Rosalie hastily decide to dissolve their business partnership, but Hubert steps in in time to prevent a disastrous romantic and commercial break.

Acting.—Hugh Herbert earns a number of laughs as the eccentric Hubert, and Tom Brown and Peggy Moran scrap heartily as Bob and Rosalie. Lewis Howard, June Storey, and Walter Catlett also do their stuff in direct support.

Production.—The confidence trick opening is good, and the flying start enables original story gags to follow through with infectious spontaneity. The climax is an effective variation of the riotous opening. Additional humour is generously dispensed by Hugh Herbert. Romance happily punctuates the many laughs. Good production qualities seal the picture's obvious popular success.

Points of Appeal.—Neat and amusing story, resourceful teamwork and direction, bright lines, good production qualities, good title and star values.

TWO REISSUES

Lancer Spy

20th Century-Fox. American (U). Directed by Gregory Ratoff. Featuring Dolores Del Rio, George Sanders and Peter Lorre. 7,573 feet. Released November 24, 1941.

ESPIONAGE melodrama with a Great War background, describing a British Naval officer's thrilling and successful impersonation of a German Staff officer. The picture was originally reviewed in the KINE. of November 3, 1937. It was hailed as a personal triumph for George Sanders and later met with unqualified box-office success.

In the time that has elapsed since its initial release unhappy world events have considerably increased the significance of its strenuous and exciting theme. Clever editing further stresses proof of inherent German ruthlessness. Tension remains terrific.

Time has also witnessed the elevation of George Sanders to the front rank of stardom. Seldom, if ever has there been a more propitious revival or one more certain to repeat prodigious box-office history. Excellent general booking.

Slave Ship

20th Century-Fox. American (A). Directed by Tay Garnett, Featuring Warner Baxter, Wallace Beery and Mickey Rooney. 8,111 feet. Release not fixed.

SPECTACULAR melodrama of slave-running, mutiny and romance on the high seas. The picture, being costume, fails to date, it was originally reviewed in the KINE. of June 18, 1937. Moreover, two of its supporting players Mickey Rooney and George Sanders, have since grown to full box-office stature. With its grim, but nevertheless rousing swashbuckling entertainment intact and its star values doubled, it returns to the screen with considerable pristine vigour. Outstanding reissue for all classes.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

INTERNATIONAL FORUM. No. 1. American (U). Two reels. Release not fixed.—Crisp and profound interest short, taking the form of a discussion on America's attitude to the war by a "Brains Trust," headed by Dorothy Thompson, the famous journalist. The debate, suitably illustrated, gives an illuminating insight into American opinion and policy. Excellent short.

TREES. British (U). Two reels. Release not fixed.—Instructive interest short describing the various trades and crafts for which British timber is used. Clogs, brushes and pianos are the salient examples. Photography, commentary and compilation adequate. Good general fill-up.

WESTERN WONDERLAND. American (U). One reel. Release not fixed.—Travelogue, taking the form of a visit to the Grand Canyon. Panoramas and vistas superb and photography thrilling. Commentary first-class. Very good fill-up of its type.

F.D.-UNIVERSAL

JUMPING JUVE. American (U). Two reels. Release not fixed.—Vaudeville short, introducing a number of clever dancers. Settings effective and dance orchestra accompaniment good. Good musical short for the masses.

ONCE UPON A SUMMER TIME. American (U). Two reels. Release not fixed.—Conventional variety short, with a sentimental romantic theme. Presentation and incidental acts adequate. Average fill-up of its type.

RKO-RADIO

MARCH OF TIME. No. 4. (Seventh year.) PEACE BY ADOLPH HITLER. American (U). 1,662 feet. Released September 29, 1941.—May be construed as a solemn warning to all those isolationists and other peace-at-any-price preachers, that no peace other than one gained by conquest and dictated by a victorious democracy, can be more than subjugation. The many times that Hitler has declared he had no further territorial demands in Europe and his systematic breaking of every solemn promise are all emphasised in this picture of events from the time Germany invaded Austria until the final reproach of Hitler's broken pledge to Russia. The situation is ably summed up in the shot of Wendell Wilkie when he says, "We will not rest or falter until Adolph Hitler and all that he stands for is for ever banished from this earth.

20th CENTURY-FOX

ROYAL ROAD. British (U). Two reels. Release not fixed.—Timely documentary featurette confirming the strong sense of duty of their Majesties, the King and Queen, and their happy domestic life. The Princesses Elizabeth and Margaret Rose complete the family portrait. The editing has purpose, the commentary is dignified yet easy, and the photography is first-class. Appropriate patriotic subject for every programme.

PLAYING WITH NEPTUNE. (Sports Review.) American (U). 855 feet. Release not fixed.—Refreshing and invigorating aquatic short, introducing famous diving and swimming champions. Feats thrilling and photography superb. Very good general fill-up.

CARIBBEAN SENTINEL. (Magic Carpet.) American (U). 910 feet. Release not fixed.—Travelogue taking the form of a visit to Puerto Rico, key to the Caribbean. Detail, which includes a survey of the defences, both interesting and entertaining. Photography and commentary very good. Good general fill-up.

THE MIRACLE OF HYDRO. (Magic Carpet.) American (U). 893 feet. Release not fixed.—Instructive and interesting featurette, describing the building of a mighty dam on the Columbia river. Treatment thorough and photography good. Good general fill-up.

TRAINING POLICE HORSES. (Newsreel Adventure.) American (U). 939 feet. Release not fixed.—Unusual equine short, illustrating the patient and comprehensive training of American police horses. Editing smooth, commentary informative, and photography good. Good general fill-up.

SYMPHONY IN SNOW. (Sports Review.) American (U). 834 feet. Release not fixed.—Sporting interest short, demonstrating the art of ski-ing at Yosemite National Park, Sierra Nevada. Subject a trifle hackneyed, but action photography good. Average fill-up.

A LETTER FROM CAIRO. American (U). 808 feet. Release not fixed.—Travelogue of Cairo, hub of the Eastern theatre of war, with pictures procured by Australian soldiers. Treatment novel and photography good. Average fill-up.

SPOTLIGHT ON INDO-CHINA. (Magic Carpet.) American (U). 829 feet. Release not fixed.—Descriptive short of Indo-China, with a visit to the famous Burma Road as its highlight. Treatment, photography and commentary adequate. Fair average fill-up.

They Play Truant at the Kinema

Birkenhead Exhibitors Refute Allegations

Birkenhead Watch Committee is interesting itself in the question of children's matinées, following complaints made by certain members of the Education Committee about children attending kinema shows during school hours.

Careful checks made by local exhibitors established that there was no justification for the complaint.

Recently a deputation of licensees met the chairman of the Watch Committee and had a frank discussion with him. He has now told the Town Council that the holding of children's matinées, as in Liverpool, would probably encourage the attendance of children at Saturday afternoon shows and obviate any further comment. The Watch Committee will discuss the matter at a future meeting.

One councillor said he hoped the children's matinée films would be of an educational character and that the committee would supervise them.

There has just been deposited in the archives of the Manchester Town Hall a film record of the damage caused in air raids on the city. The film was shown to members of the City Council before being placed in safe custody. It will not be shown to the public.

CONFECTIONERY SALES

Complaint of Kinema Stunt

Complaint that whilst wholesaling confectioners were being starved of supplies certain chocolate makers were showing films and boosting their goods at kinemas was made at a meeting of the Confectionery Trade Council, held in London.

Henry Dixon (Sheffield), who made the complaint, said the particular offenders were one of the "big five" chocolate makers. They were exhibiting a Technicolor film showing their products in the course of manufacture, following which girls were going round selling the goods. The irony of the position, he said, was that, whilst this was being done, the wholesalers could not get hold of the firm's products.

The complainants were advised that if the particular firm was not distributing to the trade the proper quota of pre-war supplies, the matter should be taken up with the War-Time Confectionery Association for action.

Manchester Watch Committee has granted a kinema licence for the Roy, Ashton Old Road, Openshaw, with Sunday opening permission.

IT ALSO HAPPENS OVER THERE

Paulette Goddard has instituted an aluminum drive at the Paramount Studios. Here she is with three children who recently weighed in with a total of 137 pots and pans. The contributor of the greatest weight of aluminum will be Paulette's guest on C. B. de Mille's REAP THE WILD WIND set and every entrant receives an autographed photograph.

THREE NEW DIRECTORS ON A.B.P.C. BOARD

SIR RALPH WEDGWOOD AS CHAIRMAN

THE announcement of the appointment to the board of directors of the Associated British Picture Corporation of Sir Ralph Wedgwood, Eric G. M. Fletcher and Philip A. Warter completes the changes in the directorate foreshadowed when Warner Bros. recently acquired an interest in the organisation.

The changes which were announced on Wednesday, following a lengthy meeting of the Board, entail the resignation of R. G. Simpson, chairman, Sir Clement Kinloch-Cooke, Bt., and W. Scrimgeour.

Sir Ralph Wedgwood, C.B., C.M.G., who was appointed chairman in place of Mr. Simpson, is a director of the Central Electricity Board and a member of the Chinese Government Purchasing Committee. He is in his sixty-eighth year, and was formerly general manager of the London and North Eastern Railway and until recently chairman of the Railway Executive Committee. He has had no previous experience of the film Industry.

The other new members consequent on the reorganisation of the board of the £17,000,000 organisation are ric G. M. Fletcher, LL.D. (London), solicitor and a member of the firm of Denton, Hall and Burgin, with which Leslie H. Burgin is associated. He is already a director of Warner Bros., whose interests he represents on the Board. Philip Allan Warter, a director of British and Foreign Wharf Co., Ltd., is the son-in-law of Mrs. Maxwell.

The remaining directors are Eric Light foot, who, with Max Milder, is joint managing director, Neil Russell Adshead, investment banker, a member of the firm of J. Henry Schroder, Albert George Allen, D.S.O., M.C., senior partner in the firm of Allen and Overy, solicitors, who represent Mrs. Maxwell's interests.

COLUMBIA'S 'PHONES

The following information concerning address and telephone communications is announced by Columbia:—

Manchester Despatch.—Strand House, Whitefield; telephone, Whitefield 2524.

Belfast Branch.—Cluan, 705, Antrim Road, Belfast; Belfast 47789.

Liverpool.—Telephone, Advance 5839.

Sheffield Address Change

M. Lawrence, British Lion representative in Sheffield, notifies his address as c/o The Stratford Hotel, Broomhall Street, Sheffield, 3. Sheffield 20741.

Martha Scott and George Brent in a scene from the Columbia production THEY DARE NOT LOVE, reviewed in this issue

G.-B. Report Soon

THERE was a further marked improvement in the leading kinema shares during the past week.

Once again the Gaumont-British group attracted most attention. I now learn that the report will be out towards the end of this month. The preference dividend, I believe, will be covered by a comfortable margin. But I do not expect a resumption of ordinary dividends at this juncture.

Meanwhile the preference have risen further by 4½d. to 12s. 4½d., the 10s. ordinary by 6d. to 4s. 6d., and the "A" ordinary 3d. to 2s. 3d. The 4½ per cent. debentures were also better, rising from £82½ to £83.

Among other members of the group P.C.T. issues attracted attention. The preferred ordinary rose 9d. to 16s. 6d., the "A" preference 7½d. to 21s. 3d., and the "B" 1s. 6d. to 20s. General Theatres debentures rose £1 to £81½.

The A.B.P.C. group was quieter although the ordinary rose 3d. to 7s. 9d., A.P.P.H. continued to rise, reaching 8s., also up 3d. Mme Tussaud's deferred doubled their price at 6d., while Stoll Theatres Corporation improved 6d. to 2s. 3d.

Odeon 5 per cent. debentures were outstanding with a rise of £3 10s. to £88½. The ordinary improved from 6s. 4½d. to 6s. 6d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	35/-	35/-	—
Assoc. Brit. Pic. Corp.5/-Ord.	7/6	7/9	+ -/3
6% Pref.	17/-	17/-	—
5% Debs.	£97½	£97½	—
A.P.P.H. Ord.	7/9	8/	+ -/3
Baird Tel.20% Pref.Ord. 2/6.	-/3	-/3	—
" Defd. Ord. 2/6 ..	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/6	-/6	—
Brit. Lion Pref. Ord. ..	6/3xd	6/-	— -/3
Capital Prov. News 5/- ..	-/9	-/9	—
Gaumont British Ord. 10/-..	4/-	4/6	+ -/6
" "A" Ord.	2/-	2/3	+ -/3
" 5½% 1st Pref.	12/-	12/4½	+ -/4½
" 4½% Debs.	£82½	£83	+ 10/-
General The. Pref'd.	4/6	4/4½	— -/1½
Mde. Tussaud New 1s. Def.	-/3	-/6	+ -/3
" £1 Pref'd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	17/-	17/-	—
" £1 Cum. Pref.	14/3	14/3	—
Odeon 5/- Ord.	6/4½	6/6	+ -/1½
" 6% Pref.	13/6	13/9	+ -/3
" 5% Debs.	£85	£86½	+ £1½
P.C.T. 7½% Pfd. Pf. Ord. ..	15/9	16/6	+ -/9
" Cum. "A" Pref. £1 ..	20/7½	21/3	+ -/7½
" "B" Pref. £1	18/6	20/-	+ 1/6
" Const. 7% Pref.	22/6	22/6	—
Sound City (Films), 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	1/9	2/3	+ -/6
Twentieth Cent. 6% Pref. ..	-/1½	-/1½	—
Union Cinemas Ord.	-/4½	-/6	+ -/1½
" 1st Pref.	2/4½	2/4½	—
" 2nd Pref.	2/2½	2/6	+ -/3½

£1 shares unless otherwise stated. * Nominal.

Company Notes and News

NEW PRIVATE COMPANIES

Kilburn Empire, Ltd.—Registered Sept. 6. Capital, £100 in 100 shares of £1 each. Objects: Proprietors and managers of kinematograph and other theatres, restaurants, etc. Subscribers (each with one share): Havelock Clive-Smith, 87, Regent Street, W.1, engineer; Myrtle D. Ransom, 129, Brownlow Road, N.11, secretary. First directors to be appointed by the subscribers. Qualification: One share. Reg. Office: Kent House, 87, Regent Street, W.1.

SATISFACTIONS

Westminster Cinemas, Ltd., Dance Hall, Broadway, Cricklewood, N.W.2.—Satisfaction to the extent of £2,500, on August 11, 1941, of mortgage registered August 7, 1934.

Associated British Cinemas, Ltd.—Satisfaction in full on Jan. 30, 1937, of mortgage dated October 13, 1932, and registered August 23, 1933. (Notice filed August 23, 1941.)

G.B. Projection (Western Area), Ltd., Prudential Buildings, Epsom Road, Guildford.—Satisfaction to the extent of £921 10s. on May 31, 1941, of three debentures, part of a series authorised Feb. 3, 1940, and registered April 19, 1940.

INCREASES OF CAPITAL

Feltham Playhouse, Ltd., 36, Kingsway, W.C.2.—The nominal capital has been increased by the addition of £9,111 12s. beyond the registered capital of £12,000. The additional capital is divided into 8,184 preferred ordinary shares of £1 each and 18,552 deferred ordinary shares of 1s. each.

N. WALES EXHIBITOR PASSES

The death has occurred of Major James Fraser Burns, "Eithianfa" Carmel, Holywell, one of the oldest and best-known exhibitors in North Wales. Aged 72, he built the Prince of Wales Kinema, Holywell—the town's only kinema—soon after the last war, having previously had a distinguished Army career in India, in the South African war and in the last war. He was a prominent member of the Holywell Urban Council, and last year was Chairman of the Council.

About three years ago he married Miss A. Kibble, of Holywell, who had been his private secretary for several years. She was his second wife, and she and a young son and daughter survive him. Exhibitors from all parts of North Wales attended the funeral. The remains were cremated at Birkenhead, and the ashes were afterwards taken to Edinburgh (where Major Burns spent his boyhood) and were scattered by the Edinburgh War Memorial.

Death of Folkestone Director

George T. Sharp, a director of the Playhouse Kinema, Folkestone, has died at the age of 71. He had been prominent in local business circles for more than 50 years.

Kinema Proprietor Bereaved

Charles Williams, proprietor of the Rookery Picture House, Handsworth, and formerly general manager of the Futurist and Scala Theatres, Birmingham, whose wife recently passed away, has received messages of sympathy from his many Trade friends.

NAMES in the NEWS

THE unexpected call-up of **A. E. Sibley**, of the Swiss Cottage Odeon, has caused a number of changes on the circuit.

His place has been taken by **E. L. Maddex** who, after many years of Continental travel, joined Odeon last February and served as assistant manager at Muswell Hill and Finsbury Park, where, after a period under J. C. Thurburn, he assumed control on the resignation of his chief in July.

Chris Wood, who succeeds to Finsbury Park, comes from Streatham. He entered the Trade nearly 30 years ago as an independent exhibitor in the eastern counties. For many years he was with the late Joseph Mears, being five years at the Richmond Kinema (which he opened) and four years at the Kensington Kinema. He joined Odeon early in 1940.

He is followed at Streatham by **F. A. Lucas**, who has had 20 years in the business, starting as operator with the late Sir Walter Gibbons at the Capitol, Haymarket, and then spending four years with G.-B. as a sound engineer. After two years on political film propaganda work he joined Odeon six years ago and had been at Surbiton since October, 1937.

His successor at Surbiton is **A. J. Hay**, who since 1922 has been connected with all three sides of the Industry. Originally a regular Army officer from the time of the Boer War onwards, he retired in 1922 after 25 years, during which he rose to a senior Staff post in France during the Great War. He then joined Percy Phillipson and First National in renting and later became associated with production. In 1932 he assumed the management (including film booking and full financial control) of the Euston Kinema, and was there for eight years until the hall was severely damaged. The bomb which wrecked his house fell only 20 yds. from Mr. Hay, and he was lucky to escape with relatively minor injuries. He joined Odeon last February.

E. S. Goodwin, who takes over the management of the Odeon, Forest Gate, has had a long experience of films, dating back to the early days of the business. He comes of a theatrical family, his father being for some time manager for Fred Karno when Charles Chaplin was an undistinguished member of the company.

In his teens Mr. Goodwin joined **B.B. Pictures**, subsequently serving with International Exclusives and Barker's Motion Pictures before joining the Army. After the war he moved to the exhibiting side as manager of the Wandsworth Palace, and after a spell as mine host of the Castle, Cowcross Street, famous as the only public house in the world which holds a pawnbroker's licence, he re-entered the business by opening the News Theatre, Blackpool, an enterprise of the local co-operative society. Recently he joined Odeon as relief manager, and during the last fortnight has been acting in this capacity at Bristol.

Return of the Native

One of the first members of the Trade in the Birmingham area to volunteer for service, **Charles Kettle**, formerly well known as general manager of the Palace and Rialto kinemas, Wednesbury, renewed the acquaintance of his Trade friends last week-end. While looking fit, Charles was walking with a limp, having damaged his leg in a road accident some weeks ago. A sergeant in the Barrage Balloon section of the R.A.F., he is still stationed "somewhere in the Midlands."

Rene Warren, usherette at the Regal, Margate, was featured as a singer, accompanied by Jerry Allen at the organ, at a Sunday evening concert at the kinema last week-end.

Leslie Lindop, who was appointed manager of the Kensal Rise Palace a month ago, returns to the Trade from the sea on account of disability. After 12 years with the Merchant Navy before the war, he joined Union Cinemas and was at Tunbridge Wells, Dewsbury and West Hartlepool for five years.

A. W. Bland, for the past eight months at the Villa Cross P.H., Birmingham, has taken over the management of the Colchester Hippodrome. He has been with G.-B. since 1934.

Eddy G. Clifton, until recently employed by J.H.L. Theatres as deputy manager on the circuit, joined H.M. Forces this week. Letters will be forwarded from Alice Villa, Nursery Road, Farncombe, Surrey.

Chris Hadfield, who resigned from the Regal, Levenshulme, last month, has been appointed manager of the Apollo, Ardwick. Hadfield, who has had an eventful career in showmanship, is a member of the Kiwi Company of Showmen and has held positions at the Manchester Hippodrome, the La Scala, the Piccadilly P.T., the Lido and the Ardwick Empire, Manchester.

Mrs. A. Gilbert, who last week reopened the Castle, Homerton, is the wife of H. G. Gilbert, manager of the Rex (A.B.C.), Leytonstone, and has been connected with the show business for 24 years. For a number of years she was principal dancer in a number of highly successful musical comedies including "Aloma," "Gypsy Princess," etc., and claims to be the first to have publicly performed a rumba in England. On leaving the legitimate theatre she entered the kinema as a cashier under her husband's management at the house she now controls.

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BIG STUDIO LINE-UP BY 20th-FOX

Zanuck Signs New Producers

"ESCAPIST" THEMES

WITH its new production programme in full swing, the Twentieth Century-Fox studio's are now humming with activity. Ten films are in work and five more important vehicles set for an early start.

A lot of additional manpower has been signed up by Darryl Zanuck lately, and there re big things ahead. This was made clear n the assignments issued by Zanuck to producers William Le Baron, Mark Hellinger nd Ernst Lubitsch; to associate producers William Perlberg, Lou Edelman and Lou Ostrow, all of them newcomers to Movietone City; and to 20th Century-Fox regulars—Sol Wurtzel, Nunnally Johnson, Harry Joe Brown, Robert Kane, Milton Sperling, Ralph Dietrich and Walter Morosco.

Le Baron's first assignment, "Week-end in Havana," has just completed production with Betty Grable, Carmen Miranda, John Payne and Cesar Romero in leading roles. Following this film, Le Baron is to produce "Right to the Heart," "Vicki and her Eagles" and "Miss Pilgrim's Progress."

"The Bowery Nightingale" is Mark Hellinger's first job. Alice Faye has been assigned the leading feminine role. This will be followed by "Moon Tide," with the French star Jean Gabin; and "Fifth Avenue."

Claudette's Top-liner

William Perlberg's first venture is among the biggest on the studio's list for their new product. This is "Remember the Day," in which Claudette Colbert will return to the 20th Century-Fox's lot; Perlberg is also indicated as production chief on the Tyrone Power starring vehicle, "Son of Fury," from the best-selling novel; and "Coney Island."

Lou Edelman, who has been working on "A Yank in the R.A.F." will now concentrate on his next two vehicles "The Black Swan" and "Rise and Shine."

Lou Ostrow has begun on "We Go Fast" and follows with "The Boy, the Girl, and the Dog" and "Fraternity."

Sol Wurtzel, who has just finished "Private Nurse" will follow with "The last of the Duanes" and "The Dead Take no Bows."

Nunnally Johnson expects to start "The Night the World Shook" shortly, and after that will begin work on "Lazy Galahad."

Four Important Subjects

Harry Joe Brown is soon to begin "Twenty-One Men and a Girl," "Cadet Girl" and will continue with "The Bucharest Ballerina Murders," and "Song and Dance Man" with Jack Oakie. He has just completed production on "Wild Geese Calling," starring Henry Fonda and Joan Bennett.

"Law and Order, Inc." is listed as the first film from Robert Kane, who will also do "The Gift of the Magi," with Tyrone Power, "My Gal Sal" with Alice Faye, and the "Light of Heart."

On Milton Sperling's slate are "Stand Up and Cheer" and "Blind Man's House," Ralph Dietrich has "Finders Keepers" and "Duchess by Appointment" ready for production, and Walter Morosco has just completed "Two's a Crowd."

More "Escapist" Films

The studios at Movietone City are planning to make more "escapist" films. We shall be seeing more musicals, more Western and more comedies. Already South America has figured quite considerably as background to a large number of current pictures, notably "Down Argentine Way" and "That Night in Rio" and there will be more of this type.

On the 20th-Fox schedule so far are eight musicals, six Westerns and five comedies. The South American pictures, six in number, mostly fall into the musical category. At least eight films will be in Technicolor.

The musicals will include "Sun Valley Serenade" with Sonja Henie and John Payne; "Week End in Havana," with Alice Faye, Carmen Miranda, John Payne and Cesar Romero; "Stand Up and Cheer," "My Gal Sal," with Alice Faye, and "Song and Dance Man," featuring Jack Oakie; and "Cadet Girl," with Carole Landis.

Big Western Subjects

Films with a Western trend are "Belle Starr," with Henry Fonda, Gene Tierney and Randolph Scott; "Sioux City," starring Randolph Scott and Dean Jagger; "Lone Star Ranger," "The Last of the Duanes" and "Riders of the Purple Sage," three Zane Grey series; and two "Cisco Kid" pictures.

In addition to these films mentioned here several spectacular adventure stories are planned. The biggest of these, "A Yank in the R.A.F.," with Tyrone Power and Betty Grable starring, is now completed; "Confirm or Deny," a story of American newspaper men in London; "The Bucharest Ballarina Murders," "Rise and Shine" and "Nazi Ace in the U.S.A.," "The Black Swan," with Tyrone Power in the leading rôle, "Hello, Frisco, Hello," "The Shores of Tripoli," a timely exciting adventure story, "White Collar Girl," with Betty Grable, "Coney Island," "Moon Tide," with Jean Gabin. "Song of the Islands" will be made shortly.

Comedies Prominent

Among the comedies are included "The Light of Heart," based on the famous Emlyn Williams stage success; "Great Guns," the Laurel and Hardy special.

These new films will possess all the essentials for box-office success, and 20th Century-Fox is confident that these films will provide exhibitors with the wide variety of entertainment which is particularly required.

Tyrone Power in a scene from BLOOD AND SAND, forthcoming Technicolor presentation by 20th-Fox

DISNEY INVADES THE WEST END

Product at Five Major Cinemas

The announcement that "The Reluctant Dragon," the brilliant new Walt Disney full-length, opened at the Gaumont, Haymarket, and Marble Arch Pavilion concurrently in last week, brings the total West End pre-releases theatres screening Disney product to no less than five

"Fantasia" is still achieving outstanding business at the New Gallery; "Pantry Pirate" is drawing great audience applause at the Odeon, Leicester Square, while "The Autograph Hound" opened for a run at the Leicester Square Theatre.

This imposing array of presentations is evidence of the still further increase in Disney's popularity—and is general in all parts of the country.

"MALAYA"

Colour Film of The Circus

TWO of the leading featured rôles in Dorothy Lamour's new starring picture "Malaya" have been assigned to Walter Abel and Jack Haley. They join a cast which already includes Richard Denning and Helen Gilbert—the latter making her debut as a Paramount contract player in the rôle of a girl who teaches Denning a few civilised ways.

In this big Technicolor subject Haley has the comedy lead as a circus Press agent. Walter Abel is an explorer, in love with Dorothy Lamour.

"Dangerous Holiday"

Richard Carlson, popular young leading man who will soon be seen opposite Anne Shirley in "West Point Widow," has been signed by Paramount to play the male lead in "Dangerous Holiday," a modern spy melodrama enacted against a U.S. background.

Don Castle's Character Role

Don Castle, who made an excellent impression as the romantic lead in "Power Drive," and was given a similar rôle in "World Premiere," has now been cast in his first character rôle, as "Happy" Dudley in Paramount's college mystery musical, "Sweater Girl," in which the new team of Eddie Bracken and June Preisser play the leads. Others in the cast of "Sweater Girl" are Philip Terry, Jean Phillips, Nils Asther and Betty Jane Rhodes. William Henry also has an important part in the picture, and Frieda Inescort is another new addition to the cast.

"TOWER OF TERROR"

West End Premiere

The latest Associated British production, "Tower of Terror" (Pathé), which tells of the dangerous work of British agents in Germany, has been completed and will shortly be shown in the West End. Wilfrid Lawson, Movita and Michael Rennie are starred.

DOGS SHARE STAR HONOURS

Butchers Show "Sheep Dog of the Hills"

Most ambitious of the many successful animal pictures exhibited by Butcher's is their full-length production, "Sheep Dog of the Hills," Trade-showing at Cambridge Theatre next Tuesday, September 23, at 2.30 p.m.

The film was eight weeks on location in South Devon, with headquarters at Archibald Nettlefold's Burgh Island. Its director, Germain Burger, had Oswald Mitchell as location producer and director of a second unit. In this loveliest part of Glorious Devon during Flaming June, when sea, hills and dales were a riot of all Nature's charms, cameraman Geoffrey Faithfull had an opportunity of making the most for the screen of Beautiful England at its best.

Three famous sheepdogs, "Moss" and his stand-in "Jeff," with "Laddie" for a poaching sequence, will be seen in the picture, performing prodigies of sagacity under the unseen direction of their owner and trainer, the well-known Cumberland farmer, Joseph Relph.

"Moss" will appear as a sheep-stealer as well as a sheep-minder. His master, the shepherd (Dennis Wyndham), had taught him to round up sheep unobserved and bring them to his farm, there to have their markings altered for sale at auction. One highlight of the dog star's performance is his rescue of the leading lady, Helen Perry, after a fall from a cliff.

Leading man David Farrar had so many perilous adventures that he might have been a stunt actor for the occasion. Juvenile lead Philip Friend has a sympathetic lover part, while Len Sharp and Jack Vyvyan revel in rustic character as a poacher and a know-all policeman. Director Burger wrote the story, and although the narrative is fiction, the work of the dogs is strikingly factual and actual.

"Moss" is a former winner (teamed with "Bess") of the English National Doubles Championship—so on and off the screen he is a planet of the canine firmament and must be seen to be believed.

Cecil Wheatman (left) A.B.C. area supervisor making a presentation at the Savoy, Leicester, to U. Rainere, for five years East Midlands engineer, who returns to the Alhambra, Birmingham, in the capacity of Midland Area engineer of A.B.C.

British Lion Sets New Trade Shows

GLITTERING ICE-SHOW TOPS BILL

Outstanding Films

ANOTHER imposing group of Republic pictures is now being readied by British Lion for Trade showing, the top-liner of which is the much-heralded de luxe production "Ice-capades of 1941," which Republic Pictures have made at a record cost.

"Ice-capades of 1941" is hailed as a glittering spectacle of ice spills with an all-star cast and a galaxy of ice-skating champions of international repute. Heading the latter is the star of "Ice-capades"—Dorothy Lewis, who appeared in the original ice show which was played to over a million people. Supported by an ice-skating chorus of 60 beautiful girls are such stars as Megan Taylor and Belita of England, Vera Hruba of Czechoslovakia, Serge Flash of Russia, and last, but not least, Red McCarthy of Canada, nickamed the "Nijinsky of the Ice," whose execution of a number called "Silver Phantom" is a breathless and most spectacular creation that will leave audiences spellbound.

On the side of comedy the picture has James Ellison in the male romantic lead and playing opposite Dorothy Lewis, with Jerry Colonna, Barbara Allen (Vera Vague), Phil Silvers, Alan Mowbray and Carol Adams in main feature support.

"Ice-capades of 1941," which Robert North directed, promises to be one of the biggest box-office bets of the year.

Ingenues' Chance

"Angels with Broken Wings" is another Republic picture which boasts an excellent cast, an amusing plot and good music. Binnie Barnes and Gilbert Roland, prominent screen personalities, are the two principals, who have an active share in appearing with a bevy of Republic starlets launched in this film. Five girls, all in their 'teens and all singers, share ingenue honours—Jane Frazee, Mary Lee, Leni Lynn, Lois Ranson and Marilyn Hare. Other important parts are those played by Billy Gilbert, Edward Norris, Katharine Alexander and Leo Gorcey. The picture was directed by Bernard Vorhaus.

"Hurricane Smith" is said to be Republic's answer to the plaint of movie fans for something fresh and different in the way of plot. Ray Middleton, who distinguished himself so notably in Republic's John Wayne vehicle, "Lady from Louisiana," plays the title rôle, with Jane Wyatt as his leading lady, and Harry Davenport, J. Edward Bromberg and Henry Brandon in chief feature support.

The Higgins Step Out

"The Gay Vagabond" stars Roscoe Karns and Ruth Donnelly, who have become familiar to the filmgoers as Joe and Lil Higgins in many a domestic comedy. Sharing equal starring honours is Ernest Truex, with Margaret Hamilton, Abner Biberman, Lynn Merrick and Carol Adams in chief feature support. The plot revolves round a "double identity" mix-up, played by Roscoe Karns, which is said to lend to the film all the hilarity of a well-balanced, intensely amusing family comedy. William Morgan directed.

Another on the list is "The Border Legion," starring Roy Rogers, with George "Gabby" Hayes in chief support, Carol Hughes as Rogers' leading lady, with Joseph Sawyer and Maude Eburne.

"The Border Legion" is Republic's filmisation of Zane Grey's great thriller of that name, in which Roy Rogers plays a young city doctor who has fled to a wild border town after taking the blame for a murder committed by his sweetheart's brother.

"Back in the Saddle," another Republic picture, is Gene Autry's latest starring vehicle, prominently featuring Smiley Burnette, with Mary Lee, Edward Norris and Jacqueline Wells in chief support.

Terry Kilburn for Republic

Terry Kilburn, one of Britain's foremost boy actors, has been signed by Republic to play in their latest production, "Mercy Island" (British Lion).

Some of Terry Kilburn's most unforgettable screen performances were those in "Goodbye, Mr. Chips," "Lord Jeff" and "A Christmas Carol."

"Mercy Island" stars Ray Middleton, who made such a hit in Republic's John Wayne-Ona Munson vehicle, "Lady from Louisiana," and Gloria Dickson. Prominently cast are Otto Kruger, Don Douglas and Forrester Harvey. William Morgan is directing.

TRIBUTES TO KINEMAS BY SWANSEA'S MAYOR

Glowing tributes were paid by the Mayor of Swansea (Coun. Thomas Jones) to the theatre and kinema owners of West Wales when they were his guests at an informal luncheon at the Mansion House, Swansea, on Saturday in last week.

He had called them together specially to thank them for the facilities which they had placed in his way to issue appeals on behalf of the Swansea air raid fund and to assist him to reach his goal of £20,000.

"SHEEP-DOG OF THE HILLS"

Scenes from Butcher's most ambitious animal picture, SHEEP-DOG OF THE HILLS, which will be Trade shown at the Cambridge Theatre on Tuesday, September 23, at 2.30 p.m. Germain Burger directed the film, which was made in location in some of the loveliest beauty spots in Devonshire. Three famous sheep dogs will appear in the film, which also features David Farrar, Helen Perry, Dennis Wyndham, Philip Friend, Len Sharp and Jack Vyvyan.

TECHNICIAN'S CLEVER WORK

Tracking Shot in "Unpublished Story"

EMPIRE VISITORS

THIS week's work at Denham on the Two Cities Film Production "Unpublished Story" started on Stage 7 with scenes in a reproduction of a corridor and lift in the Home Office. Richard Greene and Basil Radford appeared in these sequences.

The tracking shot of their progress along the corridor was an ingenious arrangement by cameraman Bernard Knowles, as it was impossible to lay the usual track due to the field covered by the camera lens.

The incidents during the Radford and Greene progress were full of comedy and in all the scene lasted 1 min. 45 sec. Knowles, who is noted for his technical ability in lighting difficult shots, made the most of his opportunity on the corridor set and produced the nearest screen imitation of the actual poor lighting conditions in the Home Office I have yet seen.

When shown, the picture will be rated as one of the technical achievements of the year.

Later in the week a sequence was directed by Harold French in the flat of Carol Bennett (Valerie Hobson), whose romance is progressing smoothly until Greene, having stayed the night on the floor of Carol's sitting room as a severe raid was in progress, awakes to find she has beaten him to it with a scoop.

During the shooting of these scenes Major A. M. Sassoon, Chairman and Managing Director of the Two Cities Films, visited the set. He also saw rushes and a rough-cut to date, and was delighted with the results so far obtained.

The latter part of the week a sequence was shot in a drinking dive and Stage 2 represented a restaurant and bar.

A new actor hits the headline in this sequence. John Ojerholm, Chief of Olympic Film Laboratories, happened to be on the set with an American friend of his, now a lieutenant in the British Navy, on leave. Producer Havelock-Allan impressed them to play two Americans to enact a scene with Richard Greene, John to play an American newspaper man. They came through with flying colours.

Whilst these scenes were in progress the Empire paid a visit to Denham! Representatives specially selected from units of all our Empire Forces over here, came to see film production in progress in a British studio. The B.B.C. had a recording van and excerpts of the impromptu talks the lads had with Valerie Hobson, Richard Greene, A. Havelock-Allan and Harold French will be broadcast to the Empire and United States. Valerie and Richard had lunch with the boys who thoroughly enjoyed their visit.

Robert T. Kane of Twentieth Century Productions, who has been visiting Hollywood conferring on British Productions, is due to arrive back at Soho Square some time this week. The first of the new British Productions Schedule will be THIS ABOVE ALL, based on Eric Knight's best seller

Maurice Ostrer, production chief of G.-B.—Gainsborough, chats with Robert Donat, star of the Twentieth Century production THE YOUNG MR. PITT, now being directed at Shepherds Bush, by Carol Reed

FILM "ACTION" AT MOSLEY'S HOME

British National's Air Epic

THE most photographed bomber in the world is that being used at Denham for important scenes in British National's "One of Our Aircraft Is Missing." Almost the whole of last week was devoted to filming scenes aboard and around her, and Michael Powell, producer and director, has had a gala week devising novel angles from which Ronnie Neame and his camera crew can shoot. The huge Wellington has been taken to bits section by section, so that lights can be set and scenes secured inside every part of her. The R.A.F. has co-operated to the fullest extent in supplying not only the 'plane itself but ideas, advice and experts to help with the many problems that must arise during the filming of such scenes.

Powell took advantage of the weather during the week to take a crowd of some hundreds, including many free Dutchmen, now resident in this country, on location for scenes of a Dutch football match which plays an important part in assisting the Dutch to smuggle the crashed British airmen out of the country to safety. Under the eyes of the Germans the Dutch are shown clapping hands in unison with the V-sign, three dots and a dash. The background against which these patriotic Dutchmen are seen is actually Sir Oswald Mosley's home. Mickey Powell suggested that the heading for this story might be "Action"!

Meanwhile, about 50 extras are on location up near Spalding, where the flat, windmill-dotted country gives an excellent impression of the real Holland. They are working under Alfred Seabourne.

Godfrey Tearle is starring in this newest British National feature.

MERCURY PICTURES

"Occasionally Yours"

The title of the new Mercury picture now in production at Denham has been changed from "I'll Marry the Girl" to "Occasionally Yours."

The court-room scene of the breach of promise case was finished early last week, with Judy Campbell as Pamela and Clive Brook as Peter battling with some of the most pointed dialogue ever heard in such a scene. Good work is seen from David Horne and Charles Victor as the counsel.

The rich colouring of the theatre corridor scene is enough to have warranted Technicolor.

Major A. M. Sassoon, O.B.E., M.C., chairman and managing director of Two Cities Films visited Denham to watch shooting of UNPUBLISHED STORY, being produced by A. Havelock-Allan and directed by Harold French. With him are Valerie Hobson and Richard Greene the stars. At the back is Harold French, the director

BULL POINT FOR TRINDER

LIGHTER MOMENTS IN "THE FOREMAN"

SOME of the lighter aspects of Michael Balcon's "The Foreman Went to France" dominated the shooting at Ealing studios when a live bull from a nearby farm became the latest addition to the cast.

The bull was required for scenes with Tommy Trinder, who is searching in a French farm for some petrol with which to continue the journey across France with machinery which had been rescued just in time to save it falling into Nazi hands.

Tommy had to lure the bull out of the way in order to get to the petrol. Several cows came into the scene as well. The Ealing sound stage was, for a time, in a state of uproar. The bull, making its screen debut, led the cows in an inelegant rush round the set, threatening the whole of the art department's efforts. That, however, was the only incident. After that, the bull behaved itself, having shown, presumably, that it knew there was a tradition about film stars throwing temperaments.

Production of "The Foreman Went to France" is progressing well. Interior shooting, so far, has been mainly of the factory sequences, with Trinder, Connie Cummings, Clifford Evans and Gordon Cameron Jackson getting the machinery on to the lorry and thwarting the efforts of the fifth columnist French mayor (played by Robert Morley) to beat them to it. Charles Frend is directing with Cavalcanti as associate producer.

Robert Donat Back at Lime Grove

"Young Mr. Pitt"

WITH Robert Donat returning to Shepherds Bush, Carol Reed quickened the tempo of his direction on Twentieth Century's great historical drama, "The Young Mr. Pitt," now in its eighth week, with Maurice Ostrer in charge of production and Edward Black producing.

Donat returned to a scene crowded with action. On his first day's shooting Reed was busy on an important scene in Old Bond Street, in which Pitt, accompanied by his friend Wilberforce (John Mills) is set on by a gang of ruffians hired by Pitt's political antagonist, Charles Fox. Driving down Bond Street at night, Pitt's coach is stopped, the coachman thrown from his box and the occupants dragged out into the street. In the fierce fighting that followed Donat and Mills received rough handling as they defended themselves from the gang led by Bombardier Billy Wells. At the moment when they are about to be overcome they are rescued by Gentleman Jackson (Leslie Bradley) and Mendoza (Roy Emerton), champion boxers of the eighteenth century.

To ensure that Donat and Mills give a realistic performance in the brawl, they were coached by Billy Wells, who also showed them, in the studio theatre, the film of his championship fight in 1915 against Dick Smith, the reigning champion.

Scenes have also been shot inside Gentleman Jackson's Bond Street Boxing Academy, where Pitt is taken after his rescue.

After these dramatic sequences Carol Reed passed on to the comparative calm of the Coffee Room, at the House of Commons, where members bicker, quarrel and conspire together against the appointment of Pitt as Prime Minister, because he has committed what his father, the Earl of Chatham, called "the atrocious crime of being a young man."

FORMBY FROLICS

Theatre Sequences at Rock

Highlight of the last few days' shooting on George Formby's "South American George" has been the star's adventures on the operatic stage, both as a "gormless" extra and a temperamental tenor.

In the former rôle he was a soldier in "La Traviata," and had considerable trouble with his "mooskit"; in the latter he was "Alfredo" to Enid Stamp-Taylor's "Violetta" who dies as she sings her last shrill "A." George, remembering his close-up experience of that lofty note, thought it was not surprising that the poor woman died! Enid loves George's leg-pulling, and the scenes these two have played together have provided many a laugh for the unit.

In addition to the theatre sequences, Marcel Varnel has completed other scenes, notably a street market where George succumbs to the wiles of a persuasive cheapjack with a snappy line in hair-waving. Formby has also been harshly dealt with by Ronnie Shiner and Alf Goddard, who display a nice ingenuity in putting George out for the count.

Later Varnel moves on to interiors for "Fernlands," a home for theatrical veterans.

Art director Holmes Paul has done a grand job of work with his opera house and theatre sets. The stage has a depth of 40 ft. and a proscenium opening of 35 ft. A dozen or so boxes flank the big auditorium, which has been occupied by one of the biggest crowds yet called to the studio.

"FIRST OF THE FEW"

David Niven on Location

The start on production of the long-awaited "First of the Few," the Leslie Howard production based on the life of Mitchell, which Howard, in addition to appearing as Mitchell, will also direct, has been made on location scenes in Cornwall.

With the location unit is David Niven, who has received special Army leave to appear in the film, and Rosamund Johns, who gets her first big film part as Mrs. Mitchell, who by her devotion to her husband during his incurable illness made possible the birth of the fastest and most deadly fighter in the world—the Spitfire.

No details as to casting of the many remaining important rôles are yet available, but they are extremely difficult to successfully cast in view of the great shortage of actors due to war conditions imposing limitations on talent available.

The life of Mitchell is full of amazing foresight and grasp of the trend of aeronautics. Mitchell's first experiments with flying-boats, his experiments and adoption of monoplane design have all had world-wide effect on aviation until to-day his ideas are standard practice and Britain is acknowledged leader in aeronautics.

In spite of the publicity given to American 'planes, we still build and the R.A.F. use the biggest bombers in the world that daily are dropping high explosives on the German cities, which, in their turn, are tasting the bitterness and horror of sky raiders.

All this drama which is daily newspaper story and which is altering the course of world history and future advancement is centred in the one man, R. J. Mitchell, who produced the world's fastest monoplane—the Supermarine 866.

This is the powerful story on which Leslie Howard has spent many months in research and preparation, the interiors of which will start about October 16. Cameraman is Georges Perinal.

"HATTER'S CASTLE" Model Shots Completed

The final model and full-scale trick scenes for Paramount's "Hatter's Castle" have now been completed. On Monday I watched the results of the fire scenes on the screen.

The main shot is the destruction of "Hatter's Castle" by fire and the others are details of the advance of the flames up the staircase. They are intercut with close shots of Brody and form a dramatic climax to the sequence.

Among the other model shots are the destruction of the Tay Bridge and the ill-fated train which is crossing the bridge at the height of the storm.

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MAKING PATRONS ORGAN CONSCIOUS

FINE EXPLOITATION FEATS AT DARTFORD

EMPHASIS has frequently been laid in these columns upon the box-office returns which result from adequately publicising the musical part of the kinema programme with the organist's name and contributions kept well to the fore. An instance of this being done in excellent style is reported from Dartford, where F. Barron-Curtis of the State kinema has carried out a novel exploitation campaign featuring his lady organist.

The organist at the State Kinema is Miss Claire, and F. Barron-Curtis realised that this fact would appeal to the kinemagoers of Dartford. So successful were the effects employed that in combination with good film programmes the house has been breaking records.

A Music Shop Programme

A very well-executed hand oil-painting of Claire at the console of the organ, 5 ft. high by 6 ft. long, with two "wings" on hinges attached whereupon sheet music and records of the music used in Claire's current interlude are displayed, has the centre position in a large window of the best music dealers in town at the main 'bus stop of Dartford. The stock wording running underneath the organ console reads, "Sheet music and records of the pieces played by Claire in her interlude at the State this week." A changeable sign is also used about 6 ft. in front of this display, bearing the titles of pieces.

This must mean something as a display, as four other dealers in town now lay out in the front of their windows the same pieces of sheet music and records that appear on the display. As often as possible Claire includes a popular melody with a parody for some national cause, which always results in a write-up in the local Press. A large photograph of Claire occupies a prominent place at a leading hairdresser's, a suitable notice appearing beneath.

Local Aid for Dance Band

Mr. Barron-Curtis also saw an opportunity of fixing Claire as pianist with the A.F.S. Dance Band, which has numerous engagements in the vicinity, so that all posters advertising any dance where that particular band is booked carries:—"The A.F.S. Dance Band with Claire at the piano (by kind permission of the State Theatre)." This is definitely good publicity for the State as well as the pianist, because, as she always arrives late after her evening interlude, she receives a good round of applause from the dancers. Mr. Barron-Curtis also manages to get Claire as guest artist at all important local charity concerts, socials, etc.; in fact, there is hardly an evening when Claire is not booked for some affair or other.

Tunes for Patrons

Another useful stunt has been a series of request programmes, with Claire using the microphone for running commentary (as per Sandy MacPherson). This has resulted in a deluge of letters from all over England from boys in H.M. Forces, Gibraltar, Malta and the Submarine Service, asking for tunes to be played for relatives in Dartford with a special message.

These interludes have been a great success, as they were given a good write-up in the local Press and have created great interest in Dartford.

At a recent special screening of "Target for To-night" for the Services, the performance was preceded by the A.F.S. Dance Band on the stage, with Claire at the piano. The write-up in the local Press referred to her as Fireman Claire, as she played in her A.R.P. uniform with a fireman's hat.

EDWARD FARLEY'S NEW POST

A cheerful note from Edward Farley informs me that he has accepted a resident organist position on the Louis Morris circuit at the Regal, Bridlington, where he has George H. Carlton as general manager. This means an appreciative amount of publicity and whole-hearted co-operation in this organist's showmanship and his ability both to amuse and entertain his audience. On Sundays there are special concerts and organ interludes, and prominent "guest" organists have been engaged over quite a long period. Here, at any rate, is an organ and organist who are not liabilities but a definite asset to this theatre.

A. W. O.

The Observation Window

Depleted Projection Boxes

GREATER CARBON ECONOMY

The Left Belongings Problem

THE problem of staffing the projection room becomes more and more difficult as the weeks proceed. Last week I ran across an exhibitor who runs a small group of kinemas and found him scouring round to find staffs to replace those whom he will shortly lose. To be quite frank, I felt he had only himself to blame for his difficulty. He had been content to use youths in their 'teens wherever possible for important jobs and now sees the prospect of them fading away into the Army almost simultaneously.

HE confessed that he had not been successful in securing women as projection-box trainees, and now finds himself without anyone with projection experience worth the name. This waiting in the hope that the pleas of difficult circumstances and the importance of the kinema in "preserving public morale" would be admitted is a policy entirely to be deprecated.

SHORTLY afterwards, I met a chief projectionist who seemed to be almost entirely without worries. This man, jealous for the standard of projection in his kinema, has insisted upon his seniors being men of considerable experience, and has so persuaded his directors that men over 35 are in the leading positions.

I SUGGESTED that he would soon find them poached by other people. His reply was: "Anybody who poaches on my preserves will have to pay for it." Wages well above the average have always been paid at this theatre and anyone who poaches will have to outbid him. Besides which a happy atmosphere obtains in the box, a most valuable asset in keeping a staff together.

THE forthcoming increase in the price of carbons is one that has been in the offing for some time. I tried to contact the Carbon Pool about this a week or two ago, but was unlucky. As a matter of fact, exhibitors have been fearing that an increase would come; so the appearance of the question on the General Council agenda was half expected.

I IMAGINE there are few theatres in which strict control economy has not been practised during the past twelve months or so, but if there is, the coming rise which is to be effected on December 1 will compel its adoption.

R. F. SCOTT, of the Forum, Liverpool, who recently outlined a plan whereby kinemas might become their own registry offices for employees, has attacked another managerial difficulty through the medium of the screen. The problem is that arising from the leaving behind in the kinema of so many personal belongings, which involves a great deal of office work in registration and taking care of the left-behind articles, with the subsequent entering in a register and a signature from the recipient when claimed.

SO the Forum has been exhibiting a slide recently, bearing the words: "Much time is wasted by patrons and ourselves in retrieving lost property. Kindly make sure you collect your belongings before leaving." And following this, as a gentle pressing home of the message: "At least 99 per cent. of this announcement is respectfully addressed to ladies."

THE success of the announcement and request is seen in the fact that whereas as many as twenty gloves a day were left behind upon an average, and, during a peak period, nearly 200 in a week, the number has rarely exceeded a tenth of that total since the exhibition of the slide, which is regularly shown. Applicants for belongings left behind are also much smaller in percentage, due perhaps to a feeling of shame at the personal failure to take care.

J. BENSON.

Miss Claire at the organ console of the State, Dartford (See Col. 1)

POOL CARBONS

GUILD LIVELY IN THE SOUTH-WEST

NEW OFFICIALS ELECTED AT ANNUAL MEETING

THE Devon and Cornwall Court of the Projectionists' Guild had an enthusiastic annual meeting at the Odeon, Plymouth, following a year of sound progress and praiseworthy achievement. The one regrettable feature was the retirement from the secretaryship of K. C. Johnson on grounds of ill-health. Mr. Leacy, who polled level votes with Mr. Johnson, was duly elected.

L. Copp opened the meeting at the request of M. Leacy, who has now taken over the secretarial duties of the Court.

H. M. Williams read a letter from K. C. Johnson, who through illness was unable to attend the meeting. He expressed his regrets at being unable to carry on the secretary's office; he felt, too, that a change of blood was a good thing for all progressive organisations. He would be always willing to assist the new secretary and would continue to do his utmost for the Court.

New Officials

Following this, it was duly proposed by F. Toy and seconded by C. Paine that M. Leacy be requested to accept the position of secretary, to which M. Leacy agreed. It was also agreed that the position of chairman be offered to the runner-up for this office in the ballot, this being A. E. Battrick.

The officers elected were A. E. Battrick, chairman; D. Sanders, vice-chairman; M. Leacy, secretary; H. M. Williams, educational officer; R. Tozer and D. Sanders, treasurers. Committee—L. Copp, F. S. Salway, R. Parkinson, R. Thomas, A. E. Battrick. General Council representatives—A. E. Battrick and K. C. Johnson.

The balance sheet was read and accepted, also the minutes of the annual general meeting in London. H. M. Williams then gave a report of the technical course which he had admirably controlled for two and a half years.

A Prize for Juniors

A general discussion then followed, and the question of awards to members taking the course was dealt with. It was pointed out that at the meeting of the Exeter and Somerset group at Bovey Tracy an exhibitor kindly offered to give a prize to the juniors to encourage the projectionists of to-morrow in training themselves.

Then followed a general discussion on the recent expansion of the Court in Exeter and Somerset, and after several suggestions the meeting closed with a vote of thanks to W. J. Gilley, manager, Odeon theatre, and to H. M. Williams, M. Leacy and other officers for the fine work they had done for the Court during their term of office.

Lecture on Sound

A very successful meeting of the Exeter and Somerset group of the Devon and Cornwall Court took place at the Plaza Theatre, Exeter. L. Copp opened the meeting, after which the members and L. J. Boyer were welcomed by S. F. Salway, who gave a brief outline of the functioning of this new group and its objects.

At this stage Mr. Boyer, of Western Electric, was introduced to the members. He gave a very interesting lecture on sound, during which he dealt with reverberation and other very interesting items which was well enjoyed by all present. A number of questions were answered, and by the aid of a blackboard many a projectionist's problem was solved.

After a general discussion S. F. Salway informed the members that he had had a letter from F. H. Woods, the Guild's general secretary, in which he sent best wishes to the Court. The members then adjourned to the café, where a very nice tea had been provided by W. F. Gilley, managing director. Thanks were given to the Western Electric Co., to W. F. Gilley, who had given much support to the Court, and to Mr. Youlden and T. Trinder, of the Plaza.

PAGAN IN ABERDEEN

Bobby Pagan, former organist at the Astoria Cinema, Aberdeen, now serving in the Royal Navy, returned to the Granite City last week-end on a short visit. He delighted large audiences last week-end by again appearing at the organ there in "naval rig."

Since joining the Navy Mr. Pagan has composed a march which he has dedicated to his ship. Already it has become very popular in the Service.

Conducted by **THE SHOWMAN**

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

I COULD not help reflecting the other day on the discouragement which an enterprising manager of a circuit house must experience when head office refuses to back up his efforts. The manager in question had borrowed from various sources a variety of bunting to exploit "Target for To-night," but could not use the title on the canopy advertisement as he was unable to get the requisite lettering. Where it should have been were white spaces only with 2.30 and 5.30 as the sole announcements. The lettering—what there was of it—was new, but this was all he had received. I need not say the circuit is not Odeon which has been backing up "Target" everywhere with considerable vigour.

Free Show for Patrons

THOSE managers who are suffering from the restrictions in publicity material and have space in their theatres for an extensive display might emulate J. H. Hutchison, in whose roomy circle lounge at the Hendon Ambassador I saw a fine Ministry of Information exhibition recently. Entitled "Life Line," it consisted of a large number of photographs, etc., mounted in handsome wooden frames and specially illuminated, and supplemented by a collection of really interesting and instructive relics such as parts of flare carriers, oil bombs, parachute mines, incendiary bombs, Molotov cocktails and other deadly missiles, along with an emergency rescue kit.

"Lady Eve" is Paramount

GOOD use was made of the title of a film when Reynolds Roberts, manager of the Elite, Middlesbrough, obtained a gigantic tie-up with Messrs. Newhouses, one of Middlesbrough's largest departmental stores, every window of which was given over to "The Lady Eve" (Paramount). Besides routine advertising matter, huge black and-white sketches were drawn in the studios attached to Newhouses' store, and crowds could be seen daily admiring the wonderful likeness of Barbara Stanwyck in the fur display, also the cotton goods and wedding gown displays. In return Reynolds Roberts carried out a display of beauty preparations in a double-windowed kiosk.

A Naval Occasion

A LARGE oil-painting of the Battle of Trafalgar flanked by Nelson's "England Expects" signal, and an extract from the "Atlantic Charter," referring to the freedom of the seas, was the predominant feature of a display arranged by L. Thompson, of the Odeon, Torquay, in connection with the presentation of "Lady Hamilton" (U.A.).

A foyer display with a distinctly nautical flavour arranged at the Odeon, Middlesbrough, for LADY HAMILTON *(U.A.)*

The showing of the film coincided with the local war-savings week and Mr. Thompson, in collaboration with the manager of the Gas Company, arranged the "tie up" as one feature of a most attractive display of Naval precision instruments, guns, bombs, depth charges and a torpedo in section. A similar display in the lobby of the Odeon proved a great attraction. Yet another feature of interest was the exhibition of a Trafalgar medal presented to the grandfather of a local resident. A half-column story of the medal was told in the local Press, quite an achievement nowadays.

A Nautical Display

THE nautical aspect of "Lady Hamilton" (U.A.) was fittingly emphasised in an attractive vestibule display carried out by Donald Jessup, manager of the Odeon, Middlesbrough. Model galleons were on display with a photograph of Lord Nelson's ship "Victory," loaned by the local Admiralty office. A five-foot model of a sailing ship, loaned by the Middlesbrough Missions to Seamen, was also on view, along with stills of the film. The foyer was decorated with ship's signalling flags.

Sea Pieces

ANOTHER manager who had a nautical display was Derek Norris (whose name, I regret, has been misquoted in recent reports of his doings). At the Edgware Road Odeon he had a large, well-made model of a man-o'-war of the Nelson period surrounded by stills and surmounted by clippings from a large litho. poster as an advertisement for Lady Hamilton. The ship was painted silver, and a powerful flood lantern nearby made it glisten dazzingly. You simply could not miss it.

Goodwill in a Name

AN interesting example of the goodwill value to be derived from advertising the name of the owning company comes from R. C. MacIver, manager of the County, Fleet, which is always prominently publicised as an Odeon house. Recently a large number of Manchester troops were stationed in the district and one evening a party stood outside the theatre discussing whether to see the show or not. Their decision was made as the result of the following remark overheard by Mr. MacIver: "See, lads. It's an Odeon—it's sure to be all right," and in they went. Since then MacIver has heard three more identical conversations with the same ending. He adds that while the name may mean nothing to the many overseas troops in the district an experience of the show and the service offered will lead their soldier patrons to look for the Odeon sign in every district to which they may be subsequently transferred.

Public Park

RECENTLY I reported an excellent Sunday concert by Phil Park and his "Bits and Pieces" party at the Ritz, Bowes Road, N., in aid of Service Welfare Funds. It proved so popular that he and his associates (who might be styled a Park and Entertainments Committee) gave another pair of performances at the same theatre last Sunday with even better results. The company was as before, including several instrumentalists well known before the war in the professional dance band world, with S/Sergt. Eugene Pini as leader.

As before, Allender Fryer, A.B.C.'s manager of the Ritz, lent valuable assistance in preparing and rehearsing the entertainment and played the organ as accompaniment to parts of the show.

TARGET IN THE PROVINCES

Services Co-operate

THE co-operation of the R.A.F., civic and police authorities was obtained by Leonard Willis, of the Majestic (A.B.C.), Blackburn, in putting over "Target for To-night." The presentation was tied up with a recruiting week for the Services, in which the local members of the A.T.C. and an officer of the W.A.A.F.s also assisted. A special evening was set aside to the civic visit when the Mayor, who was received by Air Force officers, attended and addressed the crowded audience from the stage. The recruiting officer for the Blackburn district also spoke.

A Three-fold "Target"

A VERY fine display was made by E. Ledger, of Whiteladies, Bristol, for "Target for To-night" (A.B.F.D.), by means of which he not only publicised the picture, but raised a nice little sum for the R.A.F. Benevolent Fund and also provided opportunity for a recruiting campaign.

The foyer of the theatre and the front of the house were dressed with flags, and an exhibition of R.A.F. photographs was arranged in the foyer. Over the entrance to the theatre was a large banner, while on the billboards were particulars of the weight of bombs dropped on Germany since January 1.

An alcove in the foyer draped with R.A.F. colours was used as an 'inquiry bureau, a sergeant being in attendance each day.

Civic Recruiting Appeal

SIMILAR arrangements by W. L. Crawford, of the Savoy, made the Birkenhead presentation of "Target" a noteworthy occasion.

Invited guests included officers and members of the R.A.F., W.A.A.F. and A.T.S. The party assembled at the Birkenhead Town Hall and marched to the Savoy, where the local string band of the R.A.F. rendered a programme from the stage.

The Mayor, who was the guest of honour, was received by a guard of honour, and supported by R.A.F. officers made an energetic recruiting appeal from the stage.

Pageantry at Oldham

THERE was a touch of dignified pageantry at the Odeon, Oldham, when "Target for To-night" began a six-days' run. For some days before the show date resident manager Ronald F. Hart (whose showmanship work at the Alexandra, Aldershot, may be recalled by my readers) whipped up interest by employing internal and external decorations and by a display of R.A.F. publicity material.

Audience on Monday night included a large number of guests—members of the town council, magistrates, officers of the R.A.F. and other arms of the fighting services, Home Guard, A.T.S., civil defence services. Distinguished visitors to the theatre passed through a guard of honour. Before the commencement of the show there was a brief ceremony on the stage, in which the Mayor made a recruiting appeal.

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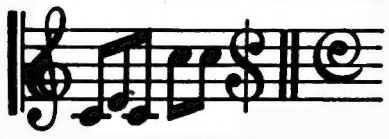
FOR OCT. 20 RELEASES

Compiled by A. W. Owen

"HIGH SIERRA"
(Warner)

CERT. A. 8,964 ft. Reg. No. F.3907. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Ida Lupino, Humphrey Bogart
ATMOSPHERE.—Tense gangster melodrama, dealing with the mind of the criminal, revealing both the human and inhuman side of his character. The story is unfolded with picturesque Sierra mountain backgrounds.
ORGAN.—"Finlandia," Symphonic Poem, Sibelius (Chester), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1827 by Malcolm Sargent and symphony orchestra, or on H.M.V. B.D.665 by Reg. Foort at the Moller concert organ.

"BILLY THE KID"
(M-G-M)

CERT. A. 8,473 ft. Reg. No. F.4420. Reviewed in KINE. August 28, 1941.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS. Robert Taylor, Brian Donlevy, Jan Hunter, Mary Howard.
ATMOSPHERE.—Period Western melodrama photographed in Technicolor, with magnificent scenic settings, telling of a reformed renegade who reverts to type in avenging the death of a friend.
ORGAN.—"Rosamunde" Overture, Schubert (Hawkes). Finale Allegro movement only with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia L.B L.2122 by the Hallé Orchestra.

"FIGHTING MARSHAL"
(Paramount)

CERT. U. 7,816 ft. Reg. No. F.4226. Reviewed in KINE. July 3, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Richard Dix, Florence Rice, William Henry, Victor Jory.
ATMOSPHERE.—Spectacular period romantic Western melodrama, describing the establishment of law and order in a bandit-ridden Oklahoma town, with a traditional romantic fade-out after many thrills.
ORGAN.—"The Ert King," Schubert (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC. As organ, recorded on Bosworth B.E.13 by James Bell at the organ at the Odeon, Leicester Square.

"BEHIND THE NEWS"
(British Lion)

CERT. A. 6,186 ft. Reg. No. F.4197. Reviewed in KINE. June 19, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lloyd Nolan, Doris Davenport, Frank Albertson.
ATMOSPHERE.—Newspaper melodrama, the adventures of an eager, idealistic cub reporter and the rehabilitation of a brilliant but cynical "old timer." The story includes the framing of a Mexican for murder, which had been arranged by the district attorney, and his subsequent punishment.
ORGAN.—Prelude to "L'Arlesienne" Suite, No. 1, Bizet (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia L.X.541 by the London Philharmonic Orchestra.

"EMERGENCY LANDING"
(Pathé)

CERT. U. 6,092 ft. Reg. No. F.4323. Reviewed in KINE. July 31, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Forrest Tucker, Carol Hughes, Evelyn Brent.
ATMOSPHERE.—Romantic comedy-melodrama of espionage, concerning the two inventors of a robot plane, a meteorological expert and a test pilot. After adventures their claim is proved and both find romance.
ORGAN.—"Petit Suite de Concert" (No. 4). Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9341 by the New Queen's Hall Orchestra.

"MURDER ON THE YUKON"
(A.B.F.D.)

CERT. A. 5,071 ft. Reg. No. F.4333. Reviewed in KINE. July 10, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Newill, Polly Ann Young.
ATMOSPHERE.—The further adventures of Renfrew of the Royal Mounted, who in this film not only tracks down a murderer, but cleans up a gang of counterfeiters. A characteristic, fast-moving Western melodrama.
ORGAN.—"Light Cavalry" Overture (finale movement only). Suppé (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2362 by symphony orchestra or on H.M.V. D.B.680 by Reginald Foort (organ).

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MANAGER, must have first-class experience in all branches of the business; exploitation essential; good disciplinarian; salary no object to the right man.—Write full particulars, with photo if available, to Wardour Cinema Circuit, 62, Oxford Street, London, W.1.

FIRST-CLASS Manager required for super-theatre; must be a good showman and possess excellent credentials; top salary to right man.—Apply, Medway Cinemas, Ltd., 288, Regent Street, W.1.

MANAGER required for new good-class Kinema.—Apply, stating full particulars, in confidence, also salary required, to Managing Director, Danilo Cinemas, Danilo, Quinton, Birmingham.

MANAGERS and Relief Managers required for kinemas in Home Counties; age, copies of references, full particulars and salary to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

S. M. SUPER CINEMAS, LTD., REQUIRE EXPERIENCED MANAGERS FOR LONDON AND LIVERPOOL AREAS. GOOD SALARIES AND COMFORTABLE PERMANENCIES AVAILABLE FOR MEN OVER MILITARY AGE OR OTHERWISE EXEMPT; ALL APPLICATIONS TREATED IN CONFIDENCE.—CALL PERSONALLY OR SEND FULLEST PARTICULARS TO 37-38, GOLDEN SQUARE, W.1.

HOUSE Manager for select Lancashire seaside town; safety area; permanent position for right man. Send fullest particulars to D., Box 128, Kinematograph Weekly.

WANTED, Chief and Second Operators for kinemas in Home Counties. Age and full particulars to Shipman and King Circuit, 427, Cecil Chambers, 86, Strand, W.C.2.

CHIEF Projectionist wanted for Blandford; W. E. Sound. Age and full particulars to P. J. Carter, Palace, Blandford, Dorset.

FIRST, Second and Third Operators wanted for London suburban Kinema; good wages.—Write, giving particulars of age, experience and salary required, to Box 127, c/o Streets, 8, Serle Street, W.C.2.

CHIEF Operator-Electrician, exempt, must be a first-class man with good references; comfortable country position, 20 miles London. Top salary.—Write, full particulars, to Wardour Cinema Circuit, 62, Oxford Street, London, W.1.

WANTED immediately, Chief Operator; Cornish hall. Write, Cinemas, 51, Victoria Street, Paignton.

OPERATORS First and Second, wanted. Send full particulars, salary required, to Regal Cinema, Exmouth.

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WANTED, Chief Projectionist (£5), Second (£3 10s.), Third (£2 5s.); small independent hall, Surrey; comfortable, permanent engagements to right men. Send details, age, experience, recent reference, to Secretary, 4, Kilmiston Avenue, Shepperton-on-Thames.

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SITUATIONS VACANT (cont.)

SECOND Operator required. State age, experience, references, wages required, first letter, Cinema, Berkeley, Glos.

EXPLOITERS wanted with full knowledge of publicity and advertising, for major renting film company.—Reply by writing only, in strict confidence, C., Box 127, Kinematograph Weekly.

SENIOR CLERK required for London head office records department of independent circuit; good salary and excellent prospects; must be over military age or otherwise exempt. Apply, E., Box 129, Kinematograph Weekly.

SITUATIONS WANTED

ARE you looking for a Chief, Manager, or both? Then I'm your man! Age 28 years, experience 14 years, exempt; go anywhere.—Write, Charles F. Davis, 9a, Jackson Road, East Barnet, Herts.

MANAGER, over military age; 20 years' experience; reliable, honest worker; fullest trust.—Manager, 49, Queen's Road, N.11.

MANAGER, aged 50, showman, over 20 years' all-round experience, town and country, desires position; excellent credentials.—Write, Manager, 72, Perry Hill, Catford, S.E.6.

MANAGER, fully experienced technician, desires change; Lancashire preferred; moderate salary, view permanency.—B., Box 125, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER (50), over 20 years' practical experience, seeks position as Manager (temporarily, Assistant Manager) where tenacity, initiative would lead to advancement; suburbia preferred; now disengaged.—Manager, 72, [illegible], Catford, S.E.6.

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CHIEF Operator-Electrician desires [illegible] position (London or near); present position [illegible] years, high-class house; variety, etc.; 26 years' experience.—Please state wages, Z., Box 124, Kinematograph Weekly.

CHIEF Operator requires position; 12 years' experience; exempt; go anywhere.—J. Baile[illegible], 359, High Street, Plumstead, S.E.

CHIEF Operator requires change; domestic reasons; over military age; many years' experience, excellent refs.; conversant with W.E., B.A. rectifiers, plenum, stage and general theatre work; WOULD CONSIDER POSITION AS SECOND IN SUPER SHOW; good offers invited for permanency.—G., Box 131, Kinematograph Weekly.

CHIEF Operator-Electrician requires permanent position, near London; 27 years' kine.-variety experience; could supply capable Second (exempt), present position, super-kinema.—Full particulars required.—A., Box 125, Kinematograph Weekly.

CHIEF Operator, capable electrician, W.E., B.T.H., RCA, thoroughly competent; country town preferred.—F., Box 130, Kinematograph Weekly.

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FOR Sale, two Kalee Projectors No. 8 and B.T.P. System, complete with amplifiers.—Offers to Symonds, Anchor Hotel, Thetford.

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KINEMAS or Theatres required. Lease or purchase; first-class credentials; fullest particulars in confidence.—H. W. Routledge, Westleigh, [illegible] worth Street, Widnes.

WANTED ON LEASE, KINEMA WITH REASONABLE PROSPECTS; FIFTY MILES RADIUS LONDON PREFERRED.—WRITE, X., BOX 122, KINEMATOGRAPH WEEKLY.

FILM STORAGE

STORAGE accommodation for films and celluloid; cubicles available in South London; monthly or contract terms.—Apply, R., Box 116, Kinematograph Weekly.

FILMS

FILMS wanted for Scotland. Agency basis or purchase outright. Features and/or short.—Please send your offers to "Sabe," c/o Kempsell's, 15, Hope Street, Glasgow.

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FORTHCOMING TRADE SHOWS

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
Fri., Sept. 19	2.30 p.m. ...	Plaza	Hold Back the Dawn	Paramount ...	Charles Boyer ...	—
Tues., Sept. 23	10.30 a.m. & 2.30 p.m.	Century	Dressed to Kill	20th Century-Fox	Mary Beth Hughes ...	—
.. .. 23	2.30 p.m. ...	Cambridge ...	Sheep Dog of the Hills	Butcher's ...	David Farrar ...	—
Wed., .. 24	10.30 a.m. & 2.30 p.m.	Century	Private Nurse	20th Century-Fox	Brenda Joyce ...	—
.. .. 24	2.30 p.m. ...	Cambridge ...	Blossoms in the Dust	M-G-M	Greer Garson ...	—
.. .. 24	11 a.m. ...	Private Theatre...	West Point Widow	Paramount ...	Ann Shirley ...	—
Wed., Oct. 1	11 a.m. ...	Private Theatre...	Pirates on Horseback	Paramount ...		—

BIRMINGHAM

Fri., Sept. 19	10.30 a.m. ...	West End ...	The Parson of Panamint	Paramount ...	Charles Ruggles ...	A
.. .. 19	10.30 a.m. ...	Forum	They Dare Not Love	Columbia ...	George Brent	U
.. .. 19	10.45 a.m. ...	Paramount ...	The Common Touch	Anglo-American...	Greta Gynt	—
.. .. 19	10.30 a.m. ...	Scala	Tight Shoes	G.F.D.	Broderick Crawford ...	U
Tues., .. 23	10.30 a.m. ...	Forum	Santa Fe Trail	Warner	Errol Flynn	A
Wed., .. 24	10.30 a.m. ...	Forum	Underground	Warner	Jeffrey Lynn	A
.. .. 24	10.30 a.m. ...	Scala	The Electric Man	G.F.D.	Lionel Atwill ...	A
Thur., .. 25	10.30 a.m. ...	West End ...	The Night of January 16th ...	Paramount ...	Robert Preston ...	A
.. .. 25	10.30 a.m. ...	Forum	Moon Over Miami	20th Century-Fox	Don Ameche	U
.. .. 25	10.30 a.m. ...	Scala	Riders of Death Valley	G.F.D.	Dick Foran	U

CARDIFF

Fri., Sept. 19	10.30 a.m. ...	Olympia	She Knew all the Answers ...	Columbia ...	Joan Bennett... ...	U
.. .. 19	10.45 a.m. ...	Odeon	The Common Touch	Anglo-American...	Greta Gynt	—
.. .. 19	10.45 a.m. ...	Park Hall ...	Riders of Death Valley	G.F.D.	Dick Foran	U
Tues., .. 23	10.45 a.m. ...	Odeon	Moon Over Miami	20th Century-Fox	Don Ameche	U
.. .. 23	10.45 a.m. ...	Olympia	Knockout	Warner	Arthur Kennedy ...	A
.. .. 23	10.45 a.m. ...	Park Hall ...	Mutiny in the Arctic	G.F.D.	Richard Arlen ...	A
Wed., .. 24	10.30 a.m. ...	Odeon	The Great Swindle	Columbia ...	Jack Holt	A
Thur., .. 25	10.30 a.m. ...	Olympia	Female Correspondent	Columbia ...	Virginia Bruce ...	U

GLASGOW

Fri., Sept. 19	10.30 a.m. ...	Regal	Female Correspondent	Columbia ...	Virginia Bruce ...	U
.. .. 19	10.45 a.m. ...	Paramount ...	The Common Touch	Anglo-American...	Greta Gynt	—
.. .. 19	11 a.m. ...	Own	Dance Hall	20th Century-Fox	Cesar Romero ...	U
Tues., .. 23	10.45 a.m. ...	Paramount ...	The Night of January 16th ...	Paramount ...	Robert Preston ...	A
.. .. 23	10.30 a.m. ...	Green's Playhouse	The Great Swindle	Columbia ...	Jack Holt	A
.. .. 23	10.45 a.m. ...	Picture House ...	I Thank You	G.F.D.	Arthur Askey ...	U
.. .. 23	10.45 a.m. ...	Regal	Santa Fe Trail	Warner	Errol Flynn	A
Wed., .. 24	10.30 a.m. ...	Green's Playhouse	The Phantom Submarine... ...	Columbia ...	Anita Louise	U
.. .. 24	10.45 a.m. ...	Regal	Underground	Warner	Jeffrey Lynn	A
Thur., .. 25	10.30 a.m. ...	Regal	They Dare Not Love	Columbia ...	George Brent	U
.. .. 25	11 a.m. ...	Paramount ...	Moon over Miami	20th Century-Fox	Don Ameche	U

LEEDS

Fri., Sept. 19	10.45 a.m. ...	Odeon	The Parson of Panamint ...	Paramount ...	Charles Ruggles ...	A
.. .. 19	10.30 a.m. ...	Ritz	Her First Beau	Columbia ...	Jane Withers ...	U
.. .. 19	10.45 a.m. ...	Tower	Riders of Death Valley	G.F.D.	Dick Foran	U
Tues., .. 23	10.45 a.m. ...	Odeon	The Night of January 16th ...	Paramount ...	Robert Preston ...	A
.. .. 23	10.45 a.m. ...	Scala	I Thank You	G.F.D.	Arthur Askey... ...	U
.. .. 23	10.45 a.m. ...	Tower	Moon over Miami	20th Century-Fox	Don Ameche	U
.. .. 23	10.45 a.m. ...	Ritz	Kisses for Breakfast	Warner	Dennis Morgan ...	U
Thur., .. 25	10.30 a.m. ...	Ritz	She Knew all the Answers ...	Columbia ...	Joan Bennett ...	U

LIVERPOOL

Fri., Sept. 19	10.45 a.m. ...	Paramount ...	The Parson of Panamint ...	Paramount ...	Charles Ruggles ...	A
.. .. 19	10.30 a.m. ...	Scala	Her First Beau	Columbia ...	Jane Withers	U
.. .. 19	10.45 a.m. ...	Futurist	Riders of Death Valley	G.F.D.	Dick Foran	U
Tues., .. 23	11 a.m. ...	Paramount ...	Moon over Miami	20th Century-Fox	Don Ameche	U
.. .. 23	10.45 a.m. ...	Forum	Underground	Warner	Jeffrey Lynn	A
.. .. 23	10.45 a.m. ...	Scala	Horror Island	G.F.D.	Dick Foran	A
Wed., .. 24	10.45 a.m. ...	Paramount ...	The Night of January 16th ...	Paramount ...	Robert Preston ...	A
.. .. 24	10.45 a.m. ...	Forum	Santa Fe Trail	Warner	Errol Flynn	A
Thur., .. 25	10.30 a.m. ...	Forum	Female Correspondent	Columbia ...	Virginia Bruce ...	U

MANCHESTER

Fri., Sept. 19	10.45 a.m. ...	Theatre Royal ...	The Phantom Submarine... ...	Columbia ...	Anita Louise ...	U
.. .. 19	10.45 a.m. ...	Odeon	Dance Hall	20th Century-Fox	Cesar Romero ...	U
.. .. 19	10.45 a.m. & 2.30 p.m.	Private Theatre	Santa Fe Trail	Warner	Errol Flynn	A
Tues., .. 23	10.45 a.m. ...	Odeon	The Parson of Panamint ...	Paramount ...	Charles Ruggles ...	A
.. .. 23	10.45 a.m. ...	Gaiety	They Dare Not Love	Columbia ...	George Brent... ...	U
.. .. 23	10.45 a.m. & 2.30 p.m.	Private Theatre	Underground	Warner	Jeffrey Lynn ...	A
Wed., .. 24	10.45 a.m. ...	Odeon	The Common Touch	Anglo-American	Greta Gynt ...	—
.. .. 24	11 a.m. & 2.30 p.m.	Private Theatre	Kisses for Breakfast	Warner	Dennis Morgan ...	U
.. .. 24	10.45 a.m. ...	Theatre Royal ...	Mr. Dynamite	G.F.D.	Lloyd Nolan	A
Thur., .. 25	10.45 a.m. ...	Gaiety	Her First Beau	Columbia ...	Jane Withers... ...	U
.. .. 25	10.45 a.m. ...	Odeon	Moon Over Miami	20th Century-Fox	Don Ameche	U
.. .. 25	10.45 a.m. ...	Gaiety	Hello Sucker	F.G.D.	Hugh Herbert ...	U

NEWCASTLE

Fri., Sept. 19	10.30 a.m. ...	Odeon	The Night of January 16th ...	Paramount ...	Robert Preston ...	A
.. .. 19	10.30 a.m. ...	Essoldo	The Phantom Submarine	Columbia ...	Anita Louise ...	U
.. .. 19	10.45 a.m. & 3 p.m.	Own	Accent on Love	20th Century-Fox	George Montgomery ...	A
.. .. 19	10.45 a.m. ...	Stoll P.H. ...	The Electric Man	G.F.D.	Lionel Atwill	A
Tues., .. 23	10.30 a.m. ...	Essoldo	They Dare Not Love	Columbia ...	George Brent... ...	U
.. .. 23	10.45 a.m. ...	Odeon	Moon Over Miami	20th Century-Fox	Don Ameche	U
.. .. 23	10.45 a.m. ...	Haymarket ...	Kisses for Breakfast	Warner	Dennis Morgan ...	U
.. .. 23	10.45 a.m. ...	Stoll P.H. ...	Riders of Death Valley	G.F.D.	Dick Foran	U
Wed., .. 24	10.30 a.m. ...	Essoldo	Her First Beau	Columbia ...	Jane Withers... ...	U
.. .. 24	10.45 a.m. ...	Haymarket ...	Knockout	Warner	Arthur Kennedy ...	A
Thur., .. 25	10.30 a.m. ...	Odeon	The Parson of Panamint ...	Paramount ...	Charles Ruggles ...	A
.. .. 25	10.30 a.m. ...	Haymarket ...	She Knew All the Answers ...	Columbia ...	Joan Bennett ...	U

NOTTINGHAM

Fri., Sept. 19	10.30 a.m. ...	Ritz	The Shepherd of the Hills ...	Paramount ...	John Wayne	A

SHEFFIELD

Fri., Sept. 19	10.45 a.m. ...	Cinema House ...	Lady Be Good	M-G-M	Eleanor Powell ...	U
Tues., .. 23	10.30 a.m. ...	Hippodrome ...	Santa Fe Trail	Warner	Errol Flynn	A
Wed., .. 24	10.30 a.m. ...	Hippodrome ...	Kisses for Breakfast	Warner	Dennis Morgan ...	U
Thur., .. 25	10.45 a.m. ...	Cinema House ...	I Thank You	G.F.D.	Arthur Askey ...	U
.. .. 25	10.30 a.m. ...	Union Street ...	Moon Over Miami	20th Century-Fox	Don Ameche ...	U

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Ealing Studios.
4. Classified Advertisements. Tabulated Trade Shows

	PAGE
Anglo-American Film Corporation, Ltd.	8 & 9
Butcher's Film Service, Ltd.	7 & 13
General Film Distributors	14 & 15
Morgan's Projected Publicity	35
Moy-Omnia	34
Paramount Film Service, Ltd. 10, 16,	29
Paterson, Ltd.	35
Pool Carbons	34
Stapleford All-Metal Screens, Ltd.	35
Turner, E. G.	36
Twentieth Century-Fox	19-26
Western Electric Co., Ltd.	28

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